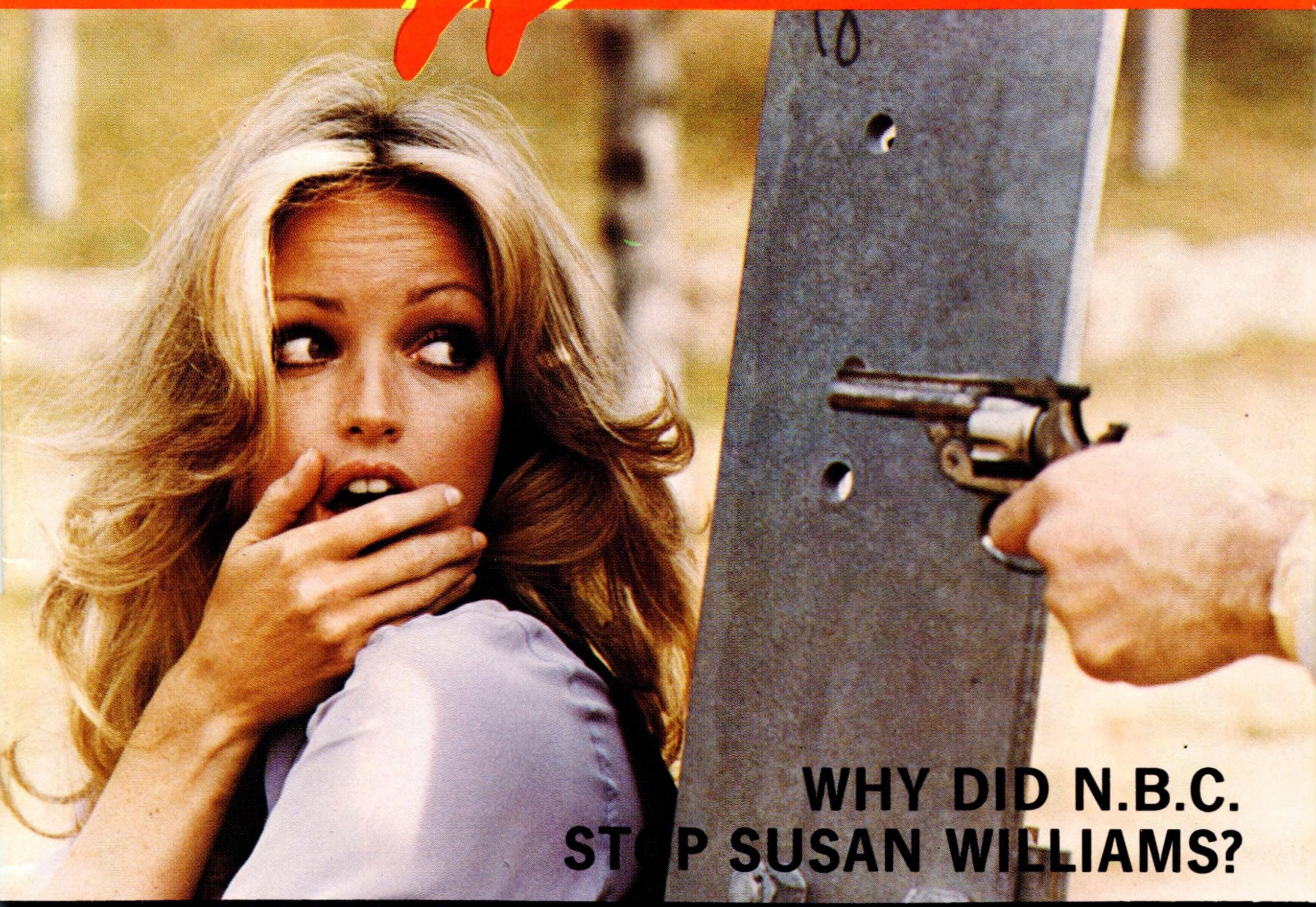
THE ONLY PUBLICATION ON THE SERIALS OF YESTERYEAR

NO.21 PUB. NO. 324390 WINTER 1980 — $2.50

SPECIAL 36 PAGE ISSUE

SERIAL WORLD

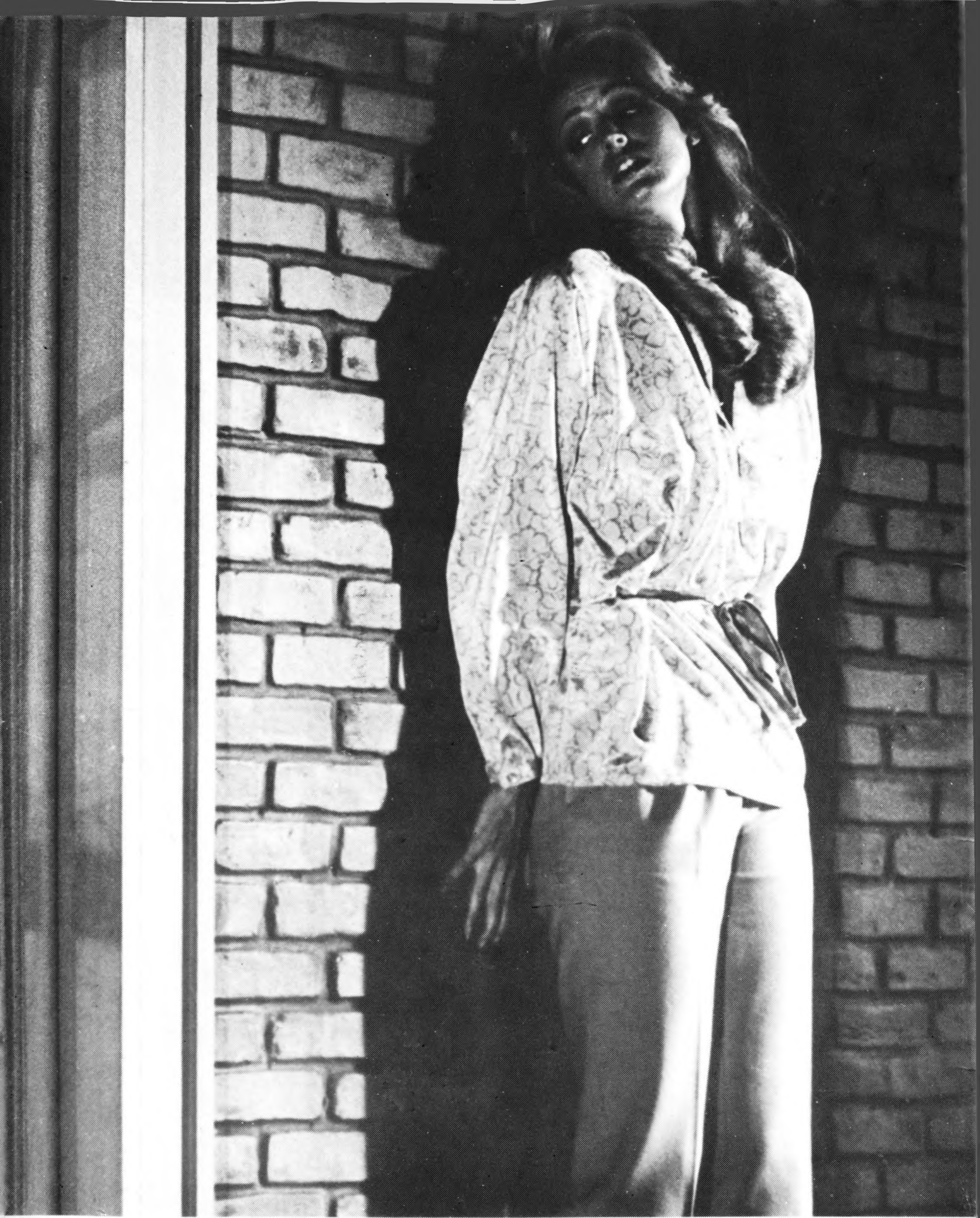


WHY DID N.B.C. STOP SUSAN WILLIAMS?

SERIAL WORLD INTERVIEWS TOM STEELE

RETURN OF CHANDU

PLUS MORE—MORE—MORE



BEAUTIFUL SUSAN ANTON GRACES THE PAGES OF SERIAL WORLD AS PART OF OUR ARTICLE ON THE NOW DEFUNCT N.B.C. "CLIFFANGERS." SUSAN STARRED AS SUSAN WILLIAMS IN ONE OF THE SERIAL BASED CHAPTER PLAYS.

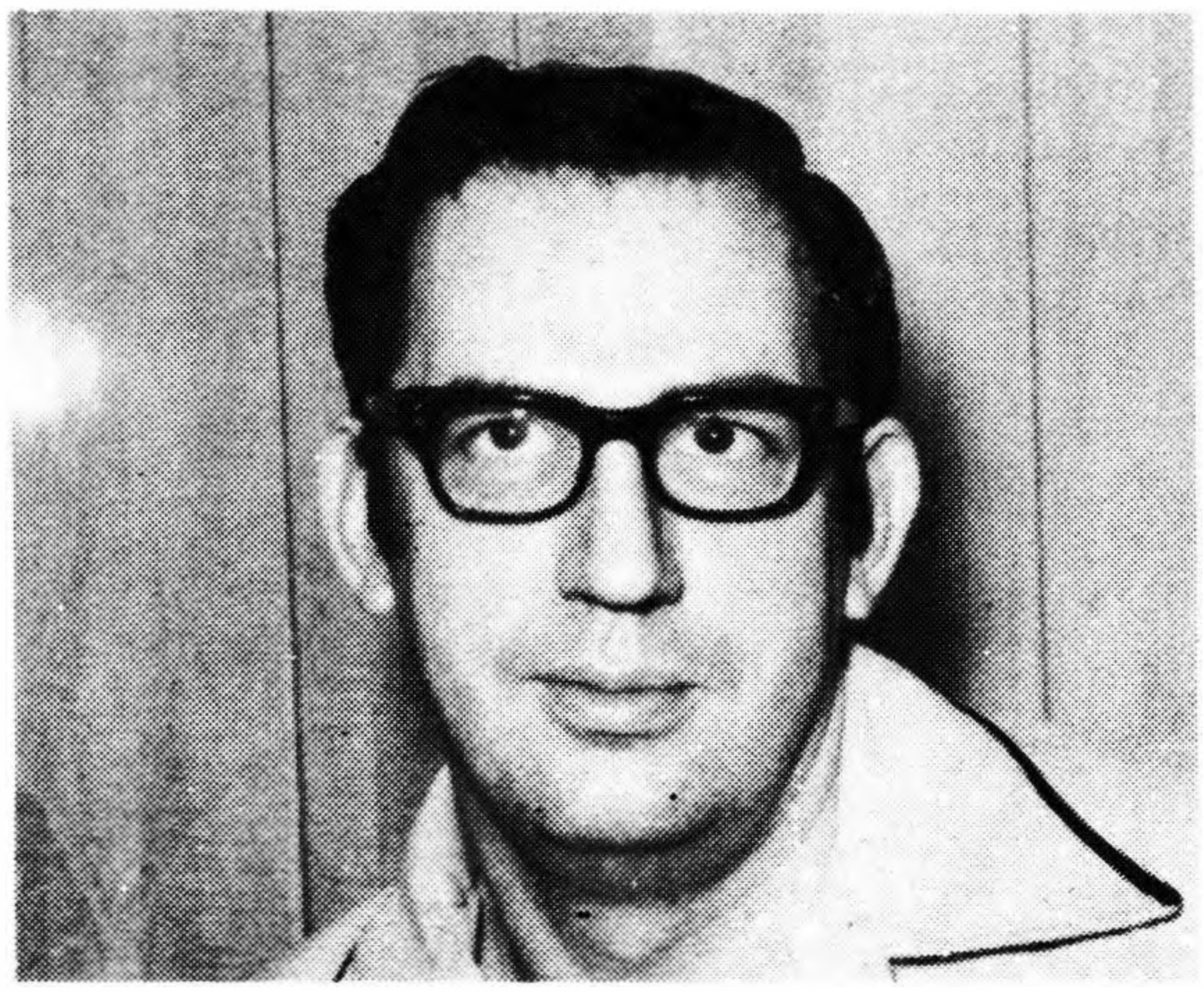
THE PUBLISHER SPEAKS
BY NORMAN H. KIETZER

As publisher of **Serial World** I would like to take this opportunity to issue a statement about the new format of our magazine - specifically the full color glossy cover we are adding with this issue. **Serial World** has been able to grown from a small tabloid to a glossy covered magazine because of the support of all of you who read our fanzine. In the more than five years since **Serial World** was founded we have seen many other publications on old movies come and go. Frankly, many of them were far superior to our issues when they started but somehow along the way they began to reduce their quality in various ways and to merge with other publications. Many promises made by other publishers in early issues were impossible for them to fulfil once they found what the limited audience of such publications was. **Serial World** is different. We've changed and improved (we hope) over the years as our circulation warrented. The fanzine or magazine — call it what you want as Jeff and I are proud of either title — is a work of love and not of profit for we both have spent far more time and money on it then we have ever realized from it. However, it gives us a chance to do something more important than making a fortune — that is to do something we like. Certainly we would like to increase our circulation but at the same time we are satisfied with the present level and we will be able to continue to provide you with a magazine of at least 36 pages with a glossy color cover at the present level. If our circulation warrents we'll make it even better, but it will continue to be a magazine dedicated to Serials.

Jeff and I have other interests in old movies and you'll be seeing some new publications, independent from Serial World, from us during 1980. We hope some of you will like them as well. We won't make wild claims that we can only keep if we get tremendous circulation increases and we won't merge **Serial World** with publications on other matters to broaden the interest base. In short, Serial World will be about Serials and for those of you, like us, who are fans of serials.

Because of increased costs in paper, postage, printing, and virtually everthing that goes into Serial World we have increased the price of single issues to $2.50 each. We have also increased the cost of subscriptions to $8.00 for a four issue (one year) subscription and to $12.00 for an eight issue (two year) subscription. We might note that when we started we originally sold single issues for $1.50 each and that is still tne price they cost you when you subscribe for a period of two years (eight issues) as $12 divided by 8 = $1.50.

We thank you for your support in the past and hope for your continued support in the future. Thank you all for giving us the opportunity to work at something we love doing.



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SERIAL SHOWCASE

BY JEFF WALTON EDITOR SERIAL WORLD

Norm has really said it all. As we enter the 1980's we look back on many years of fine serial action. And if you stop and think, the last serial chapterplay as we all knew them was made almost 25 years ago. Today, serials still exist in daily soap operas, cartoons, but it's all not the same as those thrilling hair raising episodes that we seldom see. With the advent of Video tape we can enjoy many fine serials and also I might add in the pages of SERIAL WORLD. By no means are we perfect. We have alot to learn from you our loyal readers. Our new look is a step forward and one that I am super proud of. That's why I dedicate this our first issue of the 80's to Mr. Norm Kietzer, for without his vision, foresight and kick in the but I would have given up a long time ago. So here's to you Norm.....and now read on.

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SERIAL WORLD

VOL. 3, NO. 21

A Quarterly publication dedicated to the motion picture serial.

CONTRIBUTIONS — We are always looking for interesting material on the serial genre. Articles, photos, etc., are welcome, but please enclose a stamped self addressed envelope for their return.

AD RATES — While we will run all types of ads we would like those related to the SERIAL subject matter.

FULL PAGE.....$40.00
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QUARTER PAGE.....$12.00
CLASSIFIED.....$2.00 MINIMUM — 10c per word including address.
We will typeset all ads if you wish at no extra charge.

BACK ISSUES — **See pages 32-33**

OUR THANKS THIS ISSUE TO: Bobb Lynes, Jim Stringham, Mario DeMarco, Ron Vivian, Chuck McCleary, Stan Lusk, Eric Hoffman, Richard M. Hurst, L. D. Adams, and J. Salamandra.

CLASSIFIED CHAPTER

Hey, all you **TOM MIX** fans. Mario DeMarco, who draws some of our great serial superstars, is offering a new book on Tom. It's over 100 pages with over 170 rare stills - 9"x12" glossy pages only $6.50. For you **BUCK JONES** fans try his book also news only $5.75. Order both from M. DeMarco, 16 Harold Street, Worcester, Mass. 01604.

CLASSIFED AD

WILL SEND YOU PUBLISHED REVIEWS, if available, any films, silents to the present, serials, westerns, obscure B pictures. 1.00 per review. Box 1324, Glendora, CA 91740.

CLASSIFED AD

WANTED: These great serials - **SUPERMAN, THE PHANTOM, LOST CITY, JUNGLE GIRL, PERILS OF NYOKA, CAPTAIN VIDEO** and others. I have 28 full length serials on VHS video tape to loan to you for your different titles. Let's exchange lists: Kenneth Berry, 3421 NW 41st Street, Oklahoma City, OK 73112.

DID YOU KNOW THAT
BY LAWRENCE ADAMS

He was born Donald De Acosta. He grew up in the low rent district of Fort Worth, Texas. Excelling as an athlete in high school, he later became an amateur welterweight boxing champion of Texas. Leaving the ring behind, he tried his luck in the rodeo arena. At Red Bluff, California, a Brahma bull showed him how high "up" is. Next came bullfighting. The result was a gored leg.

At this point our young Mr. DeAcosta gathered up all his courage to take on the most dangerous sport of all acting.

After touring with a road company production of "Tobacco Road" (which starred Henry Hull), our young man became more involved with Hollywood. He was cast as a bit player in several films in the late thirties. Following an impressive performance in "Wyoming Outlaw" (1939), he played a Fred Harman character in a 1940 Republic serial.

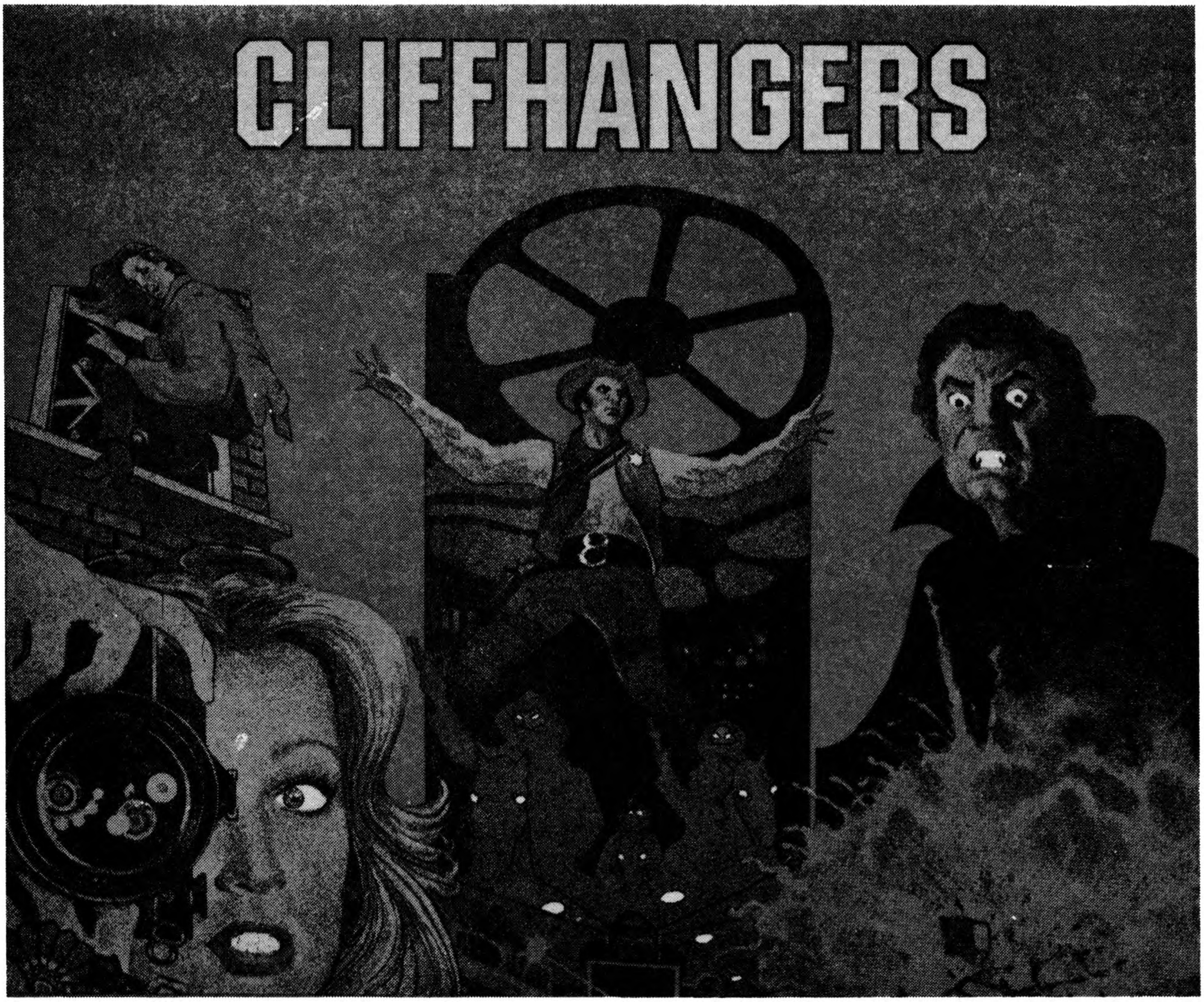
This role (which he never wanted to play, but Papa Yates insisted) gave him a nickname which would remain with him throughout his career. Donald "Red" Barry De Acosta was now a star.

Did you know that Don "Red" Barry and Kirk "Superman" Alyn were both featured in the 1943 Republic western, "Man From Rio Grande" (see photo).

George Chesebro was a top henchman in many B westerns and in several serials. His last serial role was probably in the 1948 Republic cliffhanger, "Adventures of Frank and Jesse James." In the sound serials, his roles were only bit parts or, at best,

(CONTINUED ON PAGE 11)

CLIFFHANGERS



BY RICHARD M. HURST

Given my interest in the Golden Age of the sound serial (hence the heading on this column for those of you who didn't notice) it should come as no surprise that I wish to comment on NBC'S latest entry in the television rating race. In the network's frantic scramble to catch the fickle public's attention, NBC decided to make a bid for the nostalgia, action/adventure, mystery fans by reviving the Saturday serial format of yesteryear. Aptly entitled CLIFFHANGERS!, the new one-hour series is scheduled at 8.00 p.m. on Tuesday and includes three separate representatives of various serial genres in each segment.

First, the nice things. It is a well produced, adequately budgeted, and imagintively handled hour format in which three action/suspense stories are presented with a minimum of padding. Under the guidance of Kenneth Johnson (who my comic fan friends tell me handled the SIX MILLION DOLLAR MAN and HULK television series), the stories are played straight, humor is interjected but not overbearingly so, and the pacing is fair satisfactory given the minimum allotment of action (read violence) allowed in the family hour courtesy the Goody-Two-Shoes Mothers-of-America. Objectively, it is a good adventure show in a "new" format and might be labeled "good-of-a kind."

★★★★★★★★★★★★★★★★★★★★★★★★ EDITOR'S NOTE ★★★★★★★★★★★★★★★★★★★★★★★★

Richard M. (Doc) Hurst was kind enough to supply us with this write-up of CLIFFHANGERS reprinted from his fanzine NOT JUST NOSTALGIA. We tip our hat to Richard and in the future hope to bring you more information on this short lived venture into the return of the serial. Many of you know that the Dracula segments were completed and televised while STOP SUSAN WILLIAMS and SECRET EMPIRE never were. It's a shame. For a time production sheets called for another CLIFFHANGER story to be filmed to replace THE DRACULA episodes, but while a few of what we heard were to be a jungle cliffhanger episodes may have been filmed we cannot confirm at this time and are trying to reach Mr. Ken Johnson over at Universal Pictures. We hope any readers with added information on the tv series will also drop me a line and fill all of us in. Liked it or hated it CLIFFHANGERS was the closest thing to the past serial lore. As with old serials they're gone, but we won't forget them and CLIFFHANGERS.

"CLIFFHANGERS" - THREE SEGMENTS: "THE SECRET EMPIRE," "STOP SUSAN WILLIAMS," AND "THE CURSE OF DRACULA."

Now for the brick brats. Compartively, the show doesn't hold up except for the second section and it is fair game for criticism. Lest I fall into the same trap in which those varacious critics of the recent KING KONG were mired, I will be the first to admit that I am a dyed-in-the-wool fan of the original, 100% "classic" serials of the 1930's and 1940's, expecially from Republic. CLIFF--HANGERS is enjoyable on its own, and it is only when I compare it with that which it strives to emulate that I feel let down. I also fully realize that some of the series' shortcomings are not of its making but can be blamed on network requirements, pressure groups, and changing

audience tastes.

Perhaps the most disapointing aspect of the production was Joe Harnell's music which was 66% inappropriate. Jazzy cocktail music for the opening episode and church organ for the third simply didn't work. The music for the middle story wasn't too bad, but none of it approached the good ole raucous, hellbent for leather, chase/fight themes found at Republic, Columbia, and Universal, including those many themes lifted right out of some of the warhorses of classical music. The opening credits for the individual episodes were also a letdown in that, instead of approximating the varied formats (often a drawing with credits superimposed) of the originals, each CLIFFHANGERS episode opens with a typical television series typed title over an exterior shot setting the mood. Satisfactory but not appropriate.

Moreover, all three serials began not with episode one but supposedly right in the middle of the story. Actually, each was an opening episode and established the plot, characters and theme but begun with an "escape" to se the mood. All well and good, but can you imagine the frustration of the future television scholar searching futilely for the non-existent first five chapters of "The Curse of Dracula"? And when these three serials conclude and, if the program continues, will the replacement serials begin midstream? Which brings up the question of how long the producers will run each story. (Each serial is reported to be contracted for 10 weeks, according to Variety---Ed.) More than fifteen weeks will begin to approach soap opera, especially for the first and third story. However, perhaps the ratings will make that thorny decision unnecessary.

Now for a few words of biased opinion on the individual stories. The first, "Stop Susan Williams" is, despite TV Guides, comparsion to PERILS OF PAULINE, a close relative of Columbia's BRENDA STARR of the early 1940's. Susan Anton, curently being hyped by NBC, is a better heroine than Joan Woodbury and the world wide search theme of the serial makes for varied locations and action. The hero is a Humphrey Bogart imitation and their separate but continuing search for that mysterious major story with international implications having an ominous deadling of May 15th does make a satisfactory "wienie". Despite the short "first" episode there was still too much time spent in character introduction and development. The three "Susan Williams" cliffhanger endings and their resolutions which I've seen thus far were satisfactory. Incidentally, chapter endings on this and the other two stories are similar to Columbia's with the closing voiceover asking leading questions, and that was the one thing I always felt that Columbia did better than Republic.

The second serial, "The Secret Empire" is by far the most interesting so far. A direct ripoff of Mascot's PHANTOM EMPIRE (1935) WITH Gene Autry and so far he doesn't sing, Thank God! The scenes taking place on the surface in the old west are sepia (thus making for good use of stock footage) and the scenes in the inner world are in color (shades of WIZARD OF OZ!). The opening on this one wasn't bad, the music has more body and flavor of the old serials, and the action, though the Empire was well done, and the special effects were excellent for this type of show, given the budgetary limitations. The pacing I felt was good and came the closest to "pulse-pounding excitement" of all of the three serials in the series. The endings were interesting although the beast at the end of the second episode (read chapter three in the internal chronology. Got that Brad?) was disappointing. All in all, though, I liked it.

"Curse of Dracula" was the longest of the three but used the most padding--in fact, the same seduction scene was used three times in the second episode (chapter seven). The closest tie-in from the originals I can come up with is the Old "Craig Kennedy Psyche Detective" serials from the silent era. This "first" sound serial venture into the true supernatural stars Michael Mouri, a refugee from the daytime soaps, as a most sympathetic, lovesick Dracula. Its inferences and sexual implications are strong stuff for the family hour. But remember kiddies, sex and the occult are in, violence is out. Having Dracula himself narrating the opening sequences is clever but could cause some problems at the end. Although there is some action, including a good car chase and an unrelated auto explosion, the serial seems actionless, moves slowly, and everyone talks too much. To be fair, this one is relying on suspense and mood, and the second episode ending (chapter eight) with the poison slowly creeping toward the veins of the injured, bed ridden transfusion-receiving hero while the heroine struggled helplessly with two junior vampires was exciting to a degree. But I maintain that with a little effort, good music, and better editing and pacing the whole thing could be MORE exciting. Dracula is in danger of becoming a gothic soap, and believe me, DARK SHADOWS did it better.

Still, all in all, CLIFFHANGERS is an interesting concept, deserves a fair trial, and can probably be considered entertaining escapism for everyone except an old serial reprobate like myself. Maybe our editor should send a copy of our newsletter, or at least this column, to Mr. Johnson. Improvements could be made. In any case, let's give CLIFFHANGERS a chance. "This column was originally written when the series was about three weeks in. And I firmly believe serial fans were indeed willing to give CLIFFHANGERS a chance. Unfortunately, the general audience, the ratings, and NBC were not. After nine of the ten committed weeks, the series was dropped unceremoniously and rudely unannounced. The Dracula segment had concluded, Susan Williams was one chapter away from wrap-up, and Secret Empire was gathering steam for two final chapters which showed promise. As far as I know (I have not had regular access to a television for several months), the resolutions were unresolved and the public be damned!

And the series was showing promise. Each segment had developed some very well done cliffhangers, with Susan Williams' having the most variety. I especially enjoyed the segment where Susan and her sometimes hero narrowly avoided having their car crushed on a waterfront dock, only to have the villian push them, car and all, into the drink! And the escape on that one showed some intelligence, too. The segment I will

miss most, however, is Secret Empire. The last chapter shown had a rousing chase, some clever stunts, and a fistfight in the old tradition before the hero was knocked over a railing, supposedly to be fried on the futuristic equipment below. Admittedly, but at least it was in the Republic vein!

Why did the series fail? I've said for years that if the television producers would take the old serial formats and update them with modern technology, special effects, and color, they would have an instant success. Not so, apparently. Johnson and company did a good job and were improving and adapting the concepts when the roof fell in. But II do not feel that this indicates a lack of potential audience. Rather, it was due to poor scheduling, uncertain handling, and NBC's frantic paranoia over being number three in the overall ratings race. And the very fact that the network ended this type of series in the manner it did, indicates that some decision maker had no understanding of the subject or feeling for its potential.

Ah well--it's too late to throw stones or conduct an in-depth post mortem. I personally think Johnsom and his cohorts gave it a good try--missing the mark slightly for the serial fan, and more broadly for the general public. Even with the changing tastes of the modern viewer, I think the audience could have been developed, given time and a better spot. Let's hope someone else is willing to take a chance.

COMING IN SERIAL WORLD — MORE ON "CLIFFHANGERS" INCLUDING FULL COLOR PHOTOS OF "THE CURSE OF DRACULA" WITH MICHAEL NOURI & CAROL BAXTER.

SERIAL WORLD PUZZLER?

BY J. SALAMANDRA

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1. DARKEST AFRICA
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4. ROBINSON CRUSOE OF CLIPPER ISLAND
5. DICK TRACY
6. THE PAINTED STALLION
7. SOS COASTGUARD
8. ZORRO RIDES AGAIN
9. THE LONE RANGER
10. THE FIGHTING DEVIL DOGS
11. DICK TRACY RETURNS
12. HAWK OF THE WILDERNESS
13. THE LONE RANGER RIDES AGAIN
14. DAREDEVILS OF THE RED CIRCLE
15. DICK TRACY'S G-MEN
16. ZORRO'S FIGHTING LEGION
17. DRUMS OF FU MANCHU
18. ADVENTURES OF RED RYDER
19. KING OF THE ROYAL MOUNTED
20. MYSTERIOUS DOCTOR SATAN
21. ADVENTURES OF CAPTAIN MARVEL
22. JUNGLE GIRL
23. KING OF THE TEXAS RANGERS
24. DICK TRACY VS. CRIME, INC.
25. SPY SMASHER
26. PERILS OF NYOKA
27. KING OF THE MOUNTIES
28. G-MEN VS. THE BLACK DRAGON
29. DAREDEVILS OF THE WEST
30. SECRET SERVICE IN DARKEST AFRICA
31. THE MASKED MARVEL
32. CAPTAIN AMERICA
33. THE TIGER WOMAN
34. HAUNTED HARBOR
35. ZORRO'S BLACK WHIP
36. MANHUNT OF MYSTERY ISLAND
37. FEDERAL OPERATOR 99
38. THE PURPLE MONSTER STRIKES
39. THE PHANTOM RIDER
40. KING OF THE FOREST RANGERS
41. DAUGHTER OF DON Q
42. THE CRIMSON GHOST
43. SON OF ZORRO
44. JESSE JAMES RIDES AGAIN
45. THE BLACK WIDOW
46. G-MEN NEVER FORGET
47. DANGERS OF THE CANADIAN MOUNTED
48. ADVENTURES OF FRANK AND JESSE JAMES
49. FEDERAL AGENTS VS. UNDERWORLD INC.
50. GHOST OF ZORRO
51. KING OF THE ROCKETMEN
52. THE JAMES BROTHERS OF MISSOURI
53. RADAR PATROL VS. SPY KING
54. THE INVISIBLE MONSTER
55. DESPERADOES OF THE WEST
56. FLYING DISC MAN FROM MARS
57. DON DAREDEVIL RIDES AGAIN
58. GOVERNMENT AGENTS VS. PHANTOM LEGION
59. RADARMEN FROM THE MOON
60. ZOMBIES OF THE STRATOSPHERE
61. JUNGLE DRUMS OF AFRICA
62. CANADIAN MOUNTIES VS. ATOMIC INVADERS
63. TRADER TOM OF THE CHINA SEAS
64. MAN WITH THE STEEL WHIP
65. PANTHER GIRL OF THE KONGO
66. KING OF THE CARNIVAL

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"FAVORITE WESTERNS"

HEADING YOUR WAY FROM THE FOLKS WHO BRING YOU SERIAL WORLD

SERIAL WORLD SCENES FROM THE OUTSTANDING CLIFFHANGERS

ZORRO'S FIGHTING LEGION

DID YOU KNOW THAT (CONTINUED FROM PAGE 4)

a minor supporting role such as he played in "Valley of the Vanishing Men" (Columbia, 1942). Did you know that George Chesebro was a leading man in the silent serials (see photo of "The Diamond Queen").

MGM once said that he would be the "new Gable". But aside from a few meaty roles ("Courageous Dr. Christian"-1940; "Behind the Rising Sun"-1943; "Detour"-1945, this actor played out his most dramatic role off the silver screen. His personal life was a living hell filled with mistresses, marariages, misery, and finally involuntary manslaughter.

In 1941, Tom Neal starred with Francis Gifford in Republic's "Jungle Girl"-in my opinion the best of the Nyoka-type serials. He returned to the chapterplays in 1949 as "Bruce Gentry, Daredevil of the Skies" (see photo).

TAKE A GUESS

Don"Red" Barry, Wild Bill Elliott, Allan "Rocky" Lane, and Jim Bannon starred as Red Ryder on the Hollywood screen. One of the four also starred in a 1955 television pilot entitled "The Adventures of Red Ryder." The pilot did not sell, but it is a popular item among film collectors. Who was the short-lived television Red Ryder? Take a guess. Answer will appear in an upcoming issue of Serial World.

Answer to the last Take A Guess question:

"The Yellow Phantom" was a feature version of the Victory serial, "Shadow of Chinatown" (1936). Directed by Robert J. Hill, the chapterplay starred Bela Lugosi (as Victor Poten), Herman Brix, Joan Barclay, and Luana Walters.

FLASH GORDON — THE MOTION PICTURE

BY RODERICK MANN - L.A. TIMES

SAM GROOM — FLASH

DALE — MELODY ANDERSON

AURA — ORNELLA MUTI

So the stars of "Flash Gordon" are two unknowns—Sam Jones and Melody Anderson. He's good looking and she is pretty. Neither of them have much experience, but they're backed up by some seasoned professionals, among them Max Von Sydow, who, with his head shaved and a drooping, Mandarin-type mustache, is unrecognizable as Ming the Merciless, who runs the shop up in space pretty much as he chooses. Chaim Topol plays Prof. Zarkov, the man who whistles Flash and girlfriend Dale Arden up to do battle with Ming when he realizes that earth is only 11 days away from destruction.

De Laurentiis says he chose to make the film here because, after "Star Wars," he was impressed by the British special effects people. And he needed a lot of studio space which was available. With rising costs here, of course, it's highly debatable whether there was any actual saving to the budget.

Unlike Superman, old Flash has no supernatural powers. He's just another of those rather well-built chaps with lots of energy and a nice set of muscles. In the original strip he was a Harvard man and good polo player.

That's not good enough for today, so De Laurentiis and scriptwriter Lorenzo Semple have turned him into a quarterback for the New York Jets.

Sam Jones was spotted by De Laurentiis' English mother-in-law, who, visiting Los Angeles, saw him on "The Dating Game." She passed on the word, and De Laurentiis promptly got in touch.

Apart from dying his normally light-brown hair blond, they didn't have to do too much to this strapping 25-year-old, who has only been in the business about a year. Clocking in at 200 pounds, he has the muscles and the size. Says De Laurentiis, "He look good, no?"

Actually he look good, yes. And with his daily workouts at a London gymnasium, he's looking fitter by the minute. His normal 42-inch chest has now expanded by four inches and his costumes have had to be redone (the same thing, incidentally, happened to Chris Reeve when he was making "Superman").

Over lunch, Jones said he ran into trouble during his first week here, when, walking in Leicester Square with his girlfriend and sister, he was jumped by 10 drunken louts. Although he gave a good enough account of himself, he still wound up with a deep gash in his chin.

"When I got to the hospital," he said, "the doctor there wanted to stitch it up. But I said I wanted them to get the best plastic surgeon they could—because I was about to start a film. Finally they located one, and he did it expertly. Even so, there's a scar there."

"Of course," he said, "I've run into that sort of thing before. I guess I'll just have to handle it the way Burt Reynolds does. When I had dinner with him the other night he told me about the time some great hulking brute came up and said, 'I want to see how tough you are.' Burt just said, 'Listen if I lose the fight, it'll be a big thing for you. So I'm afraid I'm going to have to kill you.' The guy backed off immediately, 'I just wanted to see how much of a man you were,' he said. Yul Brynner says he has the same trouble. In New York once a woman stuck a hat pin into his arm to see if he was real enough to bleed."

Jones, who has a tiny part in the upcoming film "10," worked as an extra on the Elizabeth Taylor TV film "Return Engagement." He got good mileage out of it.

THE NEW
FLASH GORDON

"After that," he said, "every time I went to an audition and they asked me what I'd done I said I just finished a movie with Elizabeth Taylor. It helped a lot."

Jones went blond for the film. Melody Anderson, the Canadian-born actress who plays Dale Arden, had to dye her blonde hair dark for the role.

She tested for the part earlier this year, but lost it to actress Dayle Haddon. But when Haddon arrived for shooting, De Laurentiis felt she had lost too much weight and decided to replace her.

"I was in New York on business when he called me," said Anderson. "And we met on a Friday. 'Can you fly to London tonight,' he said. 'I want you for the film.' So I flew here that night, had my hair dyed over the weekend and started work on Monday. Just like that."

She looks very good as a brunette. But she doesn't like it.

"It makes me feel too European; too sophisticated," she said. "I'm really a blonde at heart. The day the film's finished I'm going back to my old color."

What "Flash Gordon" does have, apart from spectacular special effects and stunning set (by Oscar-winning designer Danilo Donati) is some really hilarious dialogue.

When Ming the Merciless, having captured Flash and Dale, decides that he'll marry the attractive earthling girl, the wedding ceremony goes like this.

PRIEST: "Do you, Ming the Merciless, ruler of the universe, take this earthling Dale Arden to be your empress of the hour? Do you promise to use her as you will and not to blast her into space until such time as you grow weary of her?"

How's that for a bit of male chauvinist piggery?

In the end, of course, justice triumphs and, with a harpoon, Flash puts an end to Ming, who has turned into a rather unattractive looking toad.

Which would seem to make a sequel out of the question.

MAX VON SYDOW IS MING THE MERCILESS

"You think?" said De Laurentiis. "I tell you what. If this movie makes a lot of money, no problem. This time we kill Ming. Next time we bring him back to life. Simple as that." ☐

MING THE MERCILESS — CHARLES MIDDLETON FROM UNIVERSAL'S "FLASH GORDON'S TRIP TO MARS."

"THE RETURN OF CHANDU"
(THE MAGICIAN)

Copyright 1934 gy Principal Pictures Corporation
Recorded by R.C.A. Victor System

Adapted from the radio drama written by
Harry A. Earnshaw, Vera M. Oldham & R.R. Morgan

Screen Play ..... Barry Barringer
Story Supervision ..... Harry Chandlee
(By arrangement with Jesse L. Lasky)
Photography ..... John Hickson, A.S.C.
Supervised by ..... Frank Melford
Production Manager ..... Theodore Joos
Film Editor ..... Lou Sackin
Sound Recorder ..... Corson Jowitt
Assistant Director ..... Harry Knight
Art Director ..... Robert Ellis
Music Supervision ..... Abe Meyer
Dialogue Director ..... Cyril Armbrister
Directed by ..... RAY TAYLOR

THE CAST

Frank Chandler (Chandu) ..... BELA LUGOSI
Princess Nadji ..... Maria Alba
Dorothy Regent ..... Clara Kimball Young
Vindhyan, High Priest of Ubasti ..... Lucien Prival
Betty Regent ..... Phyllis Ludwig
Bob Regent ..... Dean Benton
Prince Andra ..... Bryant Washburn
Judy ..... Peggy Montgomery
Sutra, an accomplice ..... Cyril Armbrister
Bara, an accomplice ..... Elias Lazaroff
Morta, an accomplice ..... Dick Botellier
Nito, the butler ..... Frazer Acosta
The Voice of Ubasti ..... Murdock McQuarrie
Vitras, High Priest of Ubasti ..... Jack Clark
Tyba, the White Magician ..... Josef Swickard
Tagora ..... Harry Walker
Mr. James ..... Charles Meecham
Mrs. James ..... Isobel LeMall

CHAPTER 1: THE CHOSEN VICTIM

A gay party is in progress at the Beverly Hills home of Mrs. Dorothy Regent, sister of Frank Chandler (Chandu). The guest of honor is an Egyptian princess, Nadji. Chandu is expected to return that night from Chicago.

At the airport Bara and Morta, members of the secret cult of the Ubasti await Chandu to kill him. At the party, Vindhyan and Sutra are awaiting their chance to kidnap the princess. The latter, sensing her danger, prays for the return of Chandu. He arrives at the airport and foils the efforts of his would-be assassins, arriving at the party just as the princess is about to drink from a drugged glass of wine.

The goblet is shattered in her hand.

Dr. Chandler stands smiling at the door.

While questioning Nito a servant whom he suspects of having been in the plot with Vindhyan and Sutra, Chandu learns that the Ubasti have a hidden temple in the hills nearby. Just as the exact location is about to be confessed by the guilty Nito, the latter is mysteriously murdered and falls at the feet of the amazed Chandu.

CHAPTER 2: THE HOUSE ON THE HILL

Although the Princess Nadji escaped the drugged wine, she is far from being clear of the threatened kidnapping at the hands of the powerful secret cult of the Ubasti. Chandu decides to remove the Princess at once to the yacht of his friend Prince Andra and sail to distant seas. He tells Nadji that he peril is due to the Ubasti's vow to sacrifice her on their altars, to the end that their demi-goddess Ossanna may be restored to life and again rule the continent of Lemuria which she alone is capable of recovering from its submersion in the waters of the Pacific.

At the temple, plans are made to take Nadji from the Regent mansion in a mummy case brought by Chandu from Egypt and which he has donated to a local museum. They succeed in this defarious effort while Chandu is making arrangements for Nadji's removal to the yacht. Nadji is made prisoner at horrid rites in the Ubasti temple. Chandu, accompanied by Bob, his nephew makes futile efforts to locate the Ubasti's metting place.

CHAPTER 3: ON THE HIGH SEAS

At the Temple of the Ubasti, Princess Nadji is the center of ceremonial rites while the high-pries invokes sleep upon her eyelids. The plan is to remove her at once to the harbor where a high-powered vessel awaits to take her to the Isalnd of Lemuria, which is the solitary peak of the sunken continent. There she will be sacrificed and Ossanna restored.

The meeting in the temple is disturbed by the sudden arrival of Chandu, who, operating "white magic," is able to conquer the diabolical incantations of the High Priest Vindhyan. With the unconscious form of Nadji in his arms, Chandu reaches his waiting automobile and Bob, drives away amid the curses of the foiled Ubasti.

They reach the yacht in safety and with Mrs. Regent (Dorothy) and her two children Bob and Betty and Prince Andra they leave at once for Tahiti.

After five days, however, Nadji still sleeps. Not even Chandu can break the spell. And neither does he know that their yacht is followed by the Ubasti boat, or that Vindhyan himself is aboard their craft. An explosion on board throws the crew into a panic. Vindhyan, with the now restored Nadji in his arms makes for the rail of the ship to leap into the water and make for his boat. A terrific "battle of wills" takes place between Vindhyan and Chandu - and Vindhyan - loses. He leaps to the sea and strikes out for his boat.

CHAPTER 4: THE EVIL EYE

After the escape of Vindhyan from Prince Andra's yacht and the recovery of the Princess Nadji, it is discovered that not only has the prince been murdered but that the explosion has destroyed the engines. There is no chance of pursuing the Ubasti boat. Slowly they head towards Suva, the nearest port.

At Suva, Chandu reports the murder of the Prince. The Ubasti taking advantage of his absence from the apartments of his sister and the princess kidnap the two, and immure them in a temple dedicated to the goddess Ossanna. It is now planned to propitiate their angry gods by the sacrifice of Dorothy and to remove Nadji at once to the central temple of Lemuria. With the aid of occult powers Chandu leads a rescuing force to the temple just in time to save his sister from a horrible death. Vindhyan iskilled in the struggle.

CHAPTER 5: THE INVISIBLE CIRCLE

As long as the Temple on the Island of Lemuria exists the Princess Nadji will be in peril. The slaying of the High Chief Vindhyan in the last episode will not suffice. Chandu must find the temple and destroy it. He leaves Nadji with his sister at Suva and starts out. Meanwhile, at Lemuria, the Mystic Voice has instructed Vitras that Nadji be taken at all costs at Suva and brought thither. The episode is devoted to details of her capture at Suva, and the hasty return of

Chandu who is warned by friendly occult powers that the princess again is in peril.

Vitras is more fortunate than Vindhyan and though he loses his other captives to Chandu and his sailors and police, he magically escapes their saving hands through "the mystic circle," which may be invoked by a demoniacal incantation but once in a magician's lifetime. Chandu knows the signs of the mystic circle. He knows that even as he looks at it, Nadji is miraculously transported to Lemuria.

CHAPTER 6: CHANDU'S FALSE STEP

Vitras, master magician of the Ubasti, succeeded where Vindhyan failed. He captured the princess Nadji and made her a prisoner in the cult's most sacred - and horrid - temple on the Island of Lemuria. There she is doomed to be sacrificed that her soul may enter the body of Ossanna, the Ubasti demi-goddess, within whose tomb she is held prisoner until the rays of the North Star fall within the temple dome.

On the ship which the authorities have placed at Chandu's disposal and which is conveying him and his party to find Lemuria if they can, mutiny is inspired by Ubasti spies and the compass is bewitched with their magic. Conversant, through his occult powers with the peril of Nadji, Chandu insists on proceeding. In his magic fire-bowl, Chandu shows Bob the terrible plight of Nadji and the monsters that people the uncharted island. Then their ship, with the crew in chains, drifts idly in a becalmed sea, while his occult vision shows Chandu the imminent peril of his beloved Nadji, for whom, it would appear, he can do nothing.

CHAPTER 7: THE MYSTERIOUS ISLAND

While Vitras holds captive the Princess Nadji in the Lemurian temple and surrounds her by the monstrous "cat-men," the resuing party, becalmed at sea on a ship with a multinous crew, is threatened with death by the Ubasti, one of whom, Agla, floods the vessel and sinks it. Nadji, meanwhile, is held in ever tighter circles of menacing cat-men and cruel tormenting Ubasti priests. On an improvised raft the party escapes from the sinking ship and lands on the shores of an island. Chandu recognizes the island as Lemuria when he detects the tracks of the cat-men who even then are surrounding the resued party and watching their prey. They attack Captain Wilson and kill him. The rest escape immediate death because it is willed to protect them for a more spectacular fate. Chandler, trying to find the hidden temple, disappears as if swallowed up by the earth. Dorothy, Betty and Bob are held in hideous captivity by the monstrous cat-men.

CHAPTER 8: THE EDGE OF THE PIT

When Chandu disappeared on the Island of Lemuria it was into a cave which the magic of his foes opened beneath his feet. He is menaced by the cat-men that have been forbidden to kill him. Meanwhile, Vitras, knowing Chandu's power, has placed Nadji within the invisible circle. He prepares for the "feast" that night when the cat-men will be turned loose on his captives. Chandu makes his way to the invisible Nadji, and communicates with her. He learns of the horrible fate that awaits his sister, Bob and Betty. He calls on the highest powers he can summon. Tyba, the White Yogi, comes to his aid. On their way to the cave where the captives are held, Chandu is plunged into a pit - the Yogi had not foreseen that peril...

CHAPTER 9: THE INVISIBLE TERROR

On their way to rescue Dorothy Regent, Bob and Betty from the claws of the monstrous cat-men, Chandu and his Yogi guide fall into the trap laid for them. The Yogi passes over the pit unharmed but Chandu plunges into it. The hideous mother of the cat-men is at the bottom. A fearful struggle - the Yogi's aid - and Chandu emerges from this peril. He seeks Nadji, but to reach her has to accept the peril as well as the advantage of the "invisible oath," by which he reaches her side. Warned by her of Bob's immediate danger, Chandu hastens, still invisible, to Bob's rescue. A huge pendulum with a swinging blade oscillates above the bound body of the young man. Invisible hands liberate Bob who escapes for the present at least; but Chandu has overstayed his time and becomes visible. He is captured. The end seems now in sight - a terrible end.

CHAPTER 10: THE CRUSHING ROCK

Chandu, now in the power of The Mystic Voice and of Vitras, is given the alternative of betraying the location of the White Temple on the island whence comes his (Chandu's) help, or being subjected to a terrible death. He refuses to betray his friends. He is taken to the "caves of the creeping waters" where he is being slowly drowned, when Bob, who has been found by the Yogi, comes with the latter to Chandu's aid, and at what appears to be the cost of his own life, rescues his beloved uncle, Chandu. Before the latter with the Yogi can attempt to solve the mystery of Bob's disappearance in the waters of the cave, a piercing shriek assails their ears. It is Nadji's cry for help.

CHAPTER 11: THE UPLIFTED KNIFE

Vitras and his evil forces learn of Chandu's escape from death in the cave of the creeping waters. Chandu, regardless of his own peril, inspired by the cry he had heard, makes his way towards the temple where the Princess is held, while Tyba proceeds to aid Bob if the latter isn't already beyond all mortal help. Bob is now in the pit at the bottom of which lurks the hideous tiger-mother of the cat-men.

Dorothy and Betty are about to be sacrificed in a hideous manner, before Nadji's tortured sight. It was her screaming that Chandu heard. The raised paw of the cat-god is about to claw them to death.

At the injuncture, Nadji is promised that if she will forswear Chandu and his love, and dedicate her body as a sacrifice to Ossana, the lives of all her friends will be spared and they will be permitted to leave the island unmolested. In despair, Nadji makes the promise. Chandu himself is permitted to hear the vows of renunciation before he is led from the temple. But the Ubasti had failed to consider - the cat men!

CHAPTER 12: THE KNIFE DESCENDS

The cat-men, natural foes of the Ubasti, are in open revolt on the Island of Lemuria, as heedless of Nadji's vows as of her safety. Nothing seems powerful enough in black magic to save the Ubasti; but nothing may save Chandu, Nadji and their party either - nothing but the virtue resident in the powers of the Yogi and the few priest of the White Temple.

Meanwhile the Ubasti feverishly proceed with the sacrificial ceremonial for if Ossanna is restored all may yet be saved of the evil cult and its temple. In their temple, the knife is about to be plunged into the heart of the Princess while, outside, Chandu is captive to the monsters as are also the other members of the Chandu forces.

Word is taken to Tyba in the White Temple. He releases the cat-men from the evil spell they have been under to the Ubasti, and thus reinforced they attack the temple in time to save the Princess while the Yogi calls down upon the temple the wrath of the heavens. A thunderbolt destroys it utterly and the earth swallows it up with all remnants of the cult which had so nearly brought chaos to the world. Chandu and the Princess are at last happy in each others arms.

MOVIE MATERIAL FOR SALE

SERIAL BROCHURES: These color brochures, 8½ x 11, are printed on heavy stock and contain stills and chapter-by-chapter synopsis of the following Republic serials:

ADVENTURES OF RED RYDER — DAREDEVILS OF THE RED CIRCLE — SPY SMASHER
ZORRO'S FIGHTING LEGION — THE PURPLE MONSTER STRIKES — CAPTAIN AMERICA
DAREDEVILS OF THE WEST — DRUMS OF FU MANCHU — KING OF THE MOUNTIES

The above brochures are priced at $4.00 each plus .75¢ postage on each brochure ordered.

HORROR STILLS: Henry Hull in "Werewold of London" (2), Humphrey Bogart in "Return of Doctor X" (2), Frederic March in "Dr. Jekyll and Mr. Hyde" (2), Boris Karloff in "Frankenstein" (4), Boris Karloff and Elsa Lancaster in "The Bride of Frankenstein", Boris Karloff and Bela Lugosi in "Son of Frankenstein", Boris Karloff, Bela Lugosi and Basil Rathbone in "Son of Frankenstein", Lon Chaney in "The Wolff Man", Lon Chaney and Evelyn Ankers in "The Wolf Man", Lon Chaney and Bela Lugosi in "Frankenstein Meets the Wolfman" and Bela Lugosi in "Dracula". Number in parenthesis indicates different poses available. All are priced at $2.00 each.

SERIAL STILLS: Linda Sterling in "Zorro's Black Whip", Buck Jones and Dorthy Fay in "White Eagle", Buster Crabb, Charles Middleton and Wheeler Oakman in "Flash Gordon's Trip To Mars", Victor Jory in "The Shadow", Bill Elliott and Carmen Morales in "Valleg of Vanishing Men", and Scott Kolk and Jean Rogers in "Secret Agent X-9". All are priced at $2.00 each.

WESTERN STILLS: John Wayne (3), Clint Eastwood (2), Gary Cooper, Tom Mix and Louise Lovely in "The Feud", Charles Starrett as The Durango Kid with Smiley Burnette, Tex Ritter, Randolph Scott, Errol Flynn, Roy Rogers and Robert Redford. All are priced at $2.00 each.

OTHER STILLS: Basil Rathbone as Sherlock Holmes (3), Johnny Weissmuller as Tarzan, Walter Pidgeon and Robby the Robot in "Forbidden Planet", Warner Oland as Charlie Chan with Rita Hayworth in "Charlie Chan In Egypt", Bing Crosby, Bob Hope and Dorthy Lamour, Shirley Temple, Clark Gable, James Cagney and Humphrey Bogart, Lon Chaney as "The Phantom of the Opera" and Sabu in "Thief of Bagdad". All are priced at $2.00 each.

Please add .70¢ per order for postage when ordering stills.

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STAN'S SERIAL SECTION

BY STAN LUSK

Hello Serial Fans,

My name is Stan Lusk and I hope to be writing a column in Serial World from time to time, giving what information I can to the Serial Nostalgist.

BOOKS

Here is a great selection of books that should be added to any Serial Nostalgist's Library:

"The Days of Thrills and Adventure," By Alan G. Barbour (Pictures, Lobby Cards, Press Books, etc. can be obtained from him by writing him C/O Screen Facts Press, P.O. Box 154, Kew Gardens, New York)

"To Be Continued", By Ken Weiss and Ed Goodgold

"The Great Movie Serial, Their Sound and Fury", By Jim Harmon and Don F. Glut.

"A Job for Superman," by Kirk Alyn (Not sold in Bookstores, you have to write to Mr. Alyn for information, at P.O. Box 1362, Hollywood, California 90028.)

CLUBS

The Tom Steele Fan Club, P.O. Box 4334, North Hollywood, California 91607

Jim Harmon's Radio Hero's Society, (Serial related Heros) P.O. Box 38612, Hollywood, California 90038.

GENERAL INFORMATION

KTSF Channel 26 in the San Francisco Bay Area is showing serials at 5:30 p.m. on their program "Time for Another Hot Serial". They advertise it as the good old "Stick to your Ribs" Action, and they just finished up Republic's twelve chapter serial "Zorro's Fighting Legion" with Reed Hadley and Shela Darcy. They now have started the Universal Serial "Junior G-Men" with Billy Halop, Huntz Hall, and Gabriel Dell. You can see these serials every Tuesday through Friday. What they'll have next??? Tune in and find out.

KIRK ALYN as Superman in publicity pose with youngsters during filming of serial at Columbia Studio's. Kirk's book is still available.

Help! Help! Help! I need a piece of information to add to my references for my collection. Who wrote the misical score for Daredevils of the Red Circle? If you know please write me at Stan Lusk, P.O. Box 687, Hayward, California 94543. I would appreciate anything anyone can do that would help.

I hope you serial fans have enjoyed this first piece of what I would like to call Stan's Serial Section, and I hope to be writing to you again as time goes on, but, for right now, as they say in the film making business, "It's a Wrap."

SERIAL WORLD INTERVIEWS TOM STEELE

BY STAN LUSK

TOM STEELE BEING INTERVIEWED BY STAN LUSK

Mr. Tom Steele is a stuntman extraordinarie who for over forty-two years has been a character actor as well as doing stuntwork for both Republic and Universal studios. He has been dedicated to working so that motion picture companies could do their business.

In 1976 Stan Lusk went to Hollywood and interviewed Mr. Steele, and here's the interview in full.

S.L.: After your appearance in Republic's Undersea Kingdom as both a soldier in Kahn's Army and a Volkite Robot, did you have any furthur plans about continuing your film career?

T.S.: Oh yes. I was quite ambitious in those days, as any young fellow would be, but actually it was a matter of making a living and I was greatly encouraged so I took advantage, worked hard, and continued.

S.L.: You've3 stated that you've worked with some of the greats in the field of stuntwork such as Eddie Parker, Dale Van Sickle, and David Sharpe, just to mention a few. Out of these, who would you say was the best stuntman of them all?

T.S.: Well, none of us have any question or doubt about that. David Sharpe. In fact, he starts off, where we all finish, and he's one of the greatest. There will never be anyone like him to fill his shoes. Really!

S.L.: Republic Studios has been known to be the "Family Studio", in other words they treated everybody like family. When you were working at Universal, did they have the same kind of feeling towards you?

T.S.: Universal, yes. However, other studios were just factories. The one studio that's kept up the reputation of being a big family is Disney Studios. Walt Disney was a family type man. He made himself known throughout the different departments. Republic was similar, but it was a struggling, striving outfit that had very little money to operate on, but a lot of good, hard workers.

S.L.: Now, are you retired, or do you still do work as a stuntman?

T.S.: (Slight laughter) Well, I'm semi-retired. I actually retired a year and a half ago, but after a year of un-employment, or staying away, it was just a little too much for me. I enjoy the work so much, and the people I work with, that it's almost impossible for me to retire and as long as I'm physically able and fit, I'll have to pick my jobs. I'm sure those that hire me will spot me to where I won't have to turn on full blast like I used to, but I still feel fit and able to and they're going to have to hold me down (Laughter).

S.L.: O.K. Mr. Steele, one last question before we go. As you know right now, the camp thing is the nostalgia of serials, bringing them back on television and usually showing serials from the three major studios. Do you think that if serials become big in popular demand again that a major motion picture company might start making them again?

T.S.: I hope so. I really do. I've been to several film festivals — one in Houston, one in Memphis, and one here in Los Angeles — and I've talked to many who are interested in the old films, and in particular serials, and they're encouraging. I feel that anything that has action, where they don't have to figure out the plot too much, there is a possibility. It would be marvelous if some type of serial could be made for the future generation. I think the young folks need more entertainment, and they're not getting it.

S.L.: Thank you very much for talking with us about the serials, Mr. Steele. It's most definately been my pleasure.

T.S.: Thank you Stan, it's been a pleasure meeting you.

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VINTAGE CLIFFHANGERS NO. 2

BY BILL KRAJCIK AND JIM STRINGHAM

Buzz, Dolores, and Limpy (?) discover that Burke is the mysterious figure prowling the Hacienda. He has survived his ordeal in the desert but was driven mad by the experience.

THE LONE DEFENDER

Rin-Tin-Tin	Rinty
Walter Miller	Ramon
June Marlowe	Dolores Valdez
Buzz Barton	Buzz
Josef Swickard	Juan Valdez
Lee Shumway	Amos Harkey
Frank Lanning	Burke
Bob Kortman	Jenkins
Arthur Morrison	Limpy
Lafe McKee	Sheriff
Bob Irwin	Deputy Sheriff
Julia Beharano	Duenna
Victor Metzetti	Red
Arthur Metzetti	Dutch
Bill McGowan	Henchman

Screen Play by William Presley Burt, Harry Fraser, and Ben Cohen.

Dialogue by William Presley Burt and Ben Cohen.

Directed by Richard Thorpe.

1. The Mystery of the Desert
2. The Fugitive
3. Jaws of Peril
4. Trapped
5. Circle of Death
6. Surrounded by the Law
7. The Ghost Speaks
8. The Brink of Destruction
9. The Avalanche
10. Fury of the Desert
11. Cornered
12. Vindicated

THE STORY

Juan Valdez, his partner Burke, and Rinty, his dog, go into the desert to work their secret gold mine, although Dolores Valdez tries to dissuade them. Valdez has been blinded in a sand storm, and a mysterious outlaw called the Cactus Kid has terrorized the area. A man lurking outside hears that the old prospector has scratched a map of the mine in his watch, and reports this to the Kid, whose face is unseen, but who wears a colorful Mexican costume. He sends Jenkins, Rockey, and another outlaw to kill the miners and seize the watch. A sandstorm rises as the renegades close in on their prey. Rinty barks a warning, but the killers move in, firing.

In town, Buzz, a boy new to the area, tells Dolores and the Sheriff that he stumbled across Valdez, mortally wounded, in the desert. The dying man told him Burke was dead, and told him to take Rinty and the watch to Dolores. The stage arrives, and the driver tells of being robbed by the Cactus Kid. Later, Ramon, a stranger dressed like the Kid, arrives with hundred dollar bills like those taken from the coach. Cantina owner Amos Harkey sends Jenkins to trail Dolores and Buzz and get the watch, but Rinty attacks the man. Townspeople pull him off, and are about to shoot the "killer" when Ramon intervenes to save him. They race out of town pursued by Harkey's men. Rinty encounters a wolf that has attacked a colt and battlesthe beast, while Ramon fights the Harkey gang and Dolores is in the path of a herd of stampeding horses as chapter one ends.

Ramon escapes, and Dolores rides clear of the horses. Rinty drives off the wolf, but ranchers arrive to find him over the injured colt, and, again call him a killer. A shadowy figure prowls Dolores' hacienda. Harkey obtains the watch after trapping Dolores in a flaming powder house from which Ramon and Rinty save her. However, it shows only the immediate area of the mine and is useless until they can be led there - and only Rinty knows the way. Later, Limpy, a desert character, recovers the watch and returns it to the girl, who is unaware of the map.

Harkey offers to hide the dog from the sheriff, and his men capture Ramon at the Valdez place. Rinty saves him. Then, Jenkins is terrified to see Burke peering through a windown at him. This is the prowler, who has been driven mad by his ordeal in the desert. Jenkins traps him in a tunnel beneath the hacienda with Dolores and Buzz, and fills it with noxious fumes. Rinty and Ramon arrive to carry they to safety. The Harkey gang capture Burke and go seeking the mine, as do Ramon and Rinty. Buzz and Dolores follow with the sheriff.

In Indian Gulch, Harkey finds the mine, and his men see Ramon and Rinty enter through another tunnel. The sheriff arrives with Buzz and Dolores. Harkey claims that he had been Valdez' partner, but that the mine is worthless. He rides off, intending to file a claim. Burke escapes and starts an avalanche which pours over the others, while Limpy appears out of the shadows of the mine and is about to strike down Ramon with a knife.

The party runs into the mine to escape the avalanche, and Rinty saves Ramon again. Dolores explains that Limpy is Burke's brother and tried to protect his mine. The sheriff chases Ramon and Rinty, and the others ride for town to file their own claim. Jenkins, convinced that Burke can hang him, slugs the man and pitches him over a cliff. Then, the gang rides to stop anyone but Harkey from reaching town. The sheriff finds Burke, badly injured but apparently sane. Another sandstorm blows up, and, one by one, each of the riders vanishes from sight.

Dolores reaches town to find Harkey's claim registered, although Buzz claims to have beaten him to the recorder's office. Border patrolmen arrive, and tell of recovering a package stolen by the Cactus Kid which bears his fingerprints. Copies have been sent to Washington, and the next state should bring proof of his identity. Ramon goes after the original in the sheriff's office, but is captured. He gets out a window as Harkey's men raise a lynch mob. Rinty again encounters the wolf, and this time kills the animal as the ranchers ride up. They realize that he had protected their stock from the real killer. The Cactus Kid stops the stage, but senses a trap and gallops off as the border patrolmen close in. They chase him into town, but he vanishes. Ramon appears and reminds them that Rinty can identify his master's killer. The dog lunges at Jenkins, and Burke shouts that he killed Valdez. Jenkins is about to name his boss when a shot blasts out and he falls, dead. Rinty leaps at a figure standing outside the circle of townsmen and brings down Amos Harkey, the Cactus Kid. Ramon drops his Mexican accent and explains that he is Marco Roberto of the United States Department of Justice. Buzz is his best agent. He had been convinced of Jenkins' guilt since Rinty first attacked him, and realized that he would eventually lead him to the Cactus Kid. He also has a paper found in the clothes Harkey discarded when changing to the Cactus Kid costume - a page from the registration book bearing the claim Buzz filed. Harkey had simply ripped out the entire page to enable him to file a "first" claim. Dolores is now the legal owner of the mine.

Ramon, suspected of being the Cactus Kid, is forced to battle both the sheriff and Amos Harkey's men throughout the serial. THE LONE DEFENDER was probably the only mystery serial where the sole red herring was the hero. It was not that great a mystery, though, as the real identity of the Kid was obvious from the first chapter.

COLUMBIA SERIAL FILMBOOK BY RONALD VIVIAN
ROAR OF THE IRON HORSE

(CONTINUED FROM LAST ISSUE)

Chapter 8: "Midnight Marauders"

As the Baron's men mount up, Jim recovers consciousness long enough to drag Rocky from the pit unseen by the enemy. Campo and his gang ride off to search for more trespassers. While Jim returns to camp, Rocky stays behind to search for the diamond-bearing meteorite reputedly on the Baron's land.

Leading his horse, Rocky picks up a stone in his boot. Just as he has removed it and replaced his boot, Campo gets the drop on him. Learning of the escape from the sulphur pit, Campo asks about the stone Rocky is holding. When the old man will not talk, Campo takes him and the dull black pebble to the Baron who questions him closely as to its source. Still recalcitrant, claiming ignorance of the location, Rocky is taken out by two heavies who have orders to improve his memory.

Meanwhile, Lathrop hears Jim's story and seems to disbelieve that there is a second enemy. Needing a posse to search for the outlaws, Jim suggests using the survey crew which is soon due back. Lathrop agrees. Neither knows that Scully and Erv have been listening by the open window and plan to keep the crew occupied.

Rocky gives in and draws a map. Ulrich orders two men to take him and the map to scount the location. As Rocky is about to mount up, he goes into a "fit," trips one heavy into the other, and rides to safety in a hail of bullets.

The crew is fighting a brush fire which mysteriously broke out at the survey point. Jim, realizing that a spy in the camp must be tipping off the outlaws, decides to go after them alone. He runs into Rocky, who reveals that he as well as Campo and Ulrich recognized the black pebble as a rough diamond, a possible clue to the meteorite. Rocky needs Jim's help. However, after ambushing a straggler in Campo's party, Jim and Rocky find the whole gang after them. When Rocky's horse oicks up a stone in its hoof, he and Jim decide to make a stand in an old line shack nearby.

Finding he is easily being held off, Campo remembers the dynamite in Lefty's saddlebags. Lefty works his way to the rear of the building, lights the fuse, tosses it, and runs. Jim sees the dynamite and warns Rocky. They shield their faces just as the dynamite goes off, blowing the cabin to bits!

Chapter 9: Raid on the Pay Train"

Jim and Rocky dive through a side window just before the blast and escape after scattering the enemy's horses. Later, Scully and Bill discuss the fact that the railroad's payroll is late and the dissension this could cause among the crew. Jim is by now convinced that these are two distinct enemies, but Lathrop says he cannot spare crewmen to fight. The work must proceed at all costs. In the discussion, Sully asks about the payroll delay, citing the men's surly mood. Lathrop promises an inquiry, reminding Scully it is his job to control them. Tom confides to Jim that the problem is serious. Someone has been stirring up the crew. Jim suspects Scully.

On Scully's orders, Bill and Erv intercept and shoot a messenger with a telegram for Lathrop. They learn that the pay train carrying $50,000 is due that day. Jim and Rocky hear the shots and find the dying messenger. Identifying himself, Jim gets the message before the man expires. Realizing that a spy in the camp had to inform the outlaws of the coming telegram, he decides not to tell Lathrop and rish a leak. Instead he decides to warn the train while Rocky is to quietly pilfer a wagon from the rail camp and meet Jim where the right-of-way crosses Clear Creek. They bury the messenger and separate.

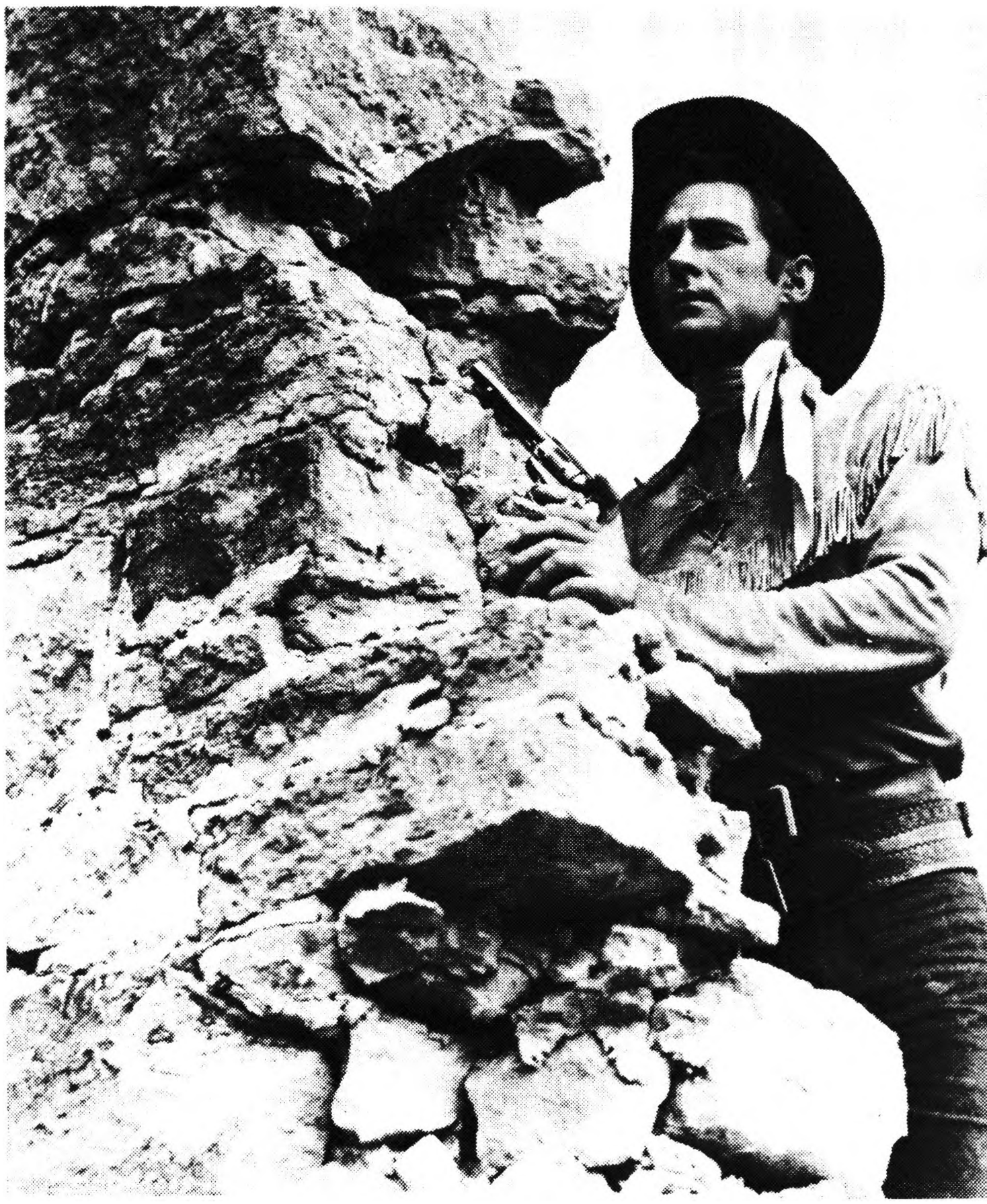
Rocky is almost caught by Scully but gets away with a wagon. The outlaws have blocked the track with rail ties. Unable to flag down the speeding train, Jim jumps aboard up the line and forces a guard to throw the strongbox off the train. When the train slows, Jim jumps off and is picked up by Rocky. They go back for the strongbox. The train is soon stopped by the barrier. The outlaws board it, find the strongbox gone, and force the story from the engineer. They mount up, backtrack, and find the wagon tracks. Ace exults since they are easy to follow.

Soon Jim notices that they are being trailed. Momentarily hidden, he stops the wagon near a shallow incline and tells Rocky to hide. Rocky rolls down the slope with the strongbox and scrambles behind some brush. Jim whips up the team. Ace outdistances his men, leaps into the back of the wagon and pulls Jim off the seat. During the fight, Jim sees a new menace approaching at teriffic speed; a heavy branch overhanging the trail. The fighting men are pulled into the barrier.

Chapter 10: "Trapped on a Trestle"

Jim and Ace leap from the wagon just in time, but are stunned by the fall. The outlaws catch up and hold Jim. Erv goes after the wagon and returns with the news that is is empty. Ace deduces that Rocky must have jumped off with the strongbox. Knowing Jim cannot go far, the outlaws leave him and backtrack. They capture Rocky monents after he has buried the payroll. Refusing to talk, Rocky is stunned and the outlaws search the area, finding the burial spot. Recovering, Rocky watches helplessly as they ride off with the money. Following the wagon tracks, he finds Jim, who is worried after hearing Rocky's story. Unable to trail the outlaws nor to return the money, he and Rocky are sure to be prime suspects in the theft.

Ace and Erv report to Scully about the money while Cal and Bill bury the box at the outlaws' new hideout. Ace learns of the unrest in camp since the theft became known. Lathrop was just barely able to avoid a walkout. Meantime, Lathrop has the train guard and paymaster in his office for questioning. He feels that the Baron was



responsible for both holdups of the train even though they both took place in one day. Scully, entering, agrees and also accuses Jim of complicity, stating the fact that Jim knew the pay train's schedule. Lathrop agrees that at least this accusation should be investigated.

Jim instructs Rocky to remain behind in case of trouble while he enters the camp to face the music. When he enters Lathrop's office, the guard and paymaster identify him as the holdup man. Scully clinches it by recalling Rocky's theft of the horse and wagon. Scoffing at Jim's recital of the facts, Lathrop orders Scully to hold Jim for the U.S. Marshall.

That night Carol cuts an unguarded Jim free and direstsh him to his horse and gun at the edge of the camp. Jim finds Erv examining his gun, knocks him cold, and rides off. The next day Erv secretly meets Scully and accuses Jim of hitting him, not realizing that Carol is overhearing them. They reason that Carol, never believing Jim guilty, may have freed him and might try to take food to him. Later Ace, on watch, spots Carol riding hard down the trail. He has Cal and Bat follow her, but she spots them, reins in, and asks two trackmen to help her escape. They all climb aboard a handcar and start pumping, but see a train heading toward them at full steam. The two men jump off, but Carol is frozen in fear as the handcar runs out onto a trestle and is crushed!

Chapter 11: "Redskin's Revenge"

Jim, having come to meet Carol, quickly clambers down beneath the trestle and tells her to jump. He catches her just before the crash. Rocky chases off Cal and Bat before they see the rescue. Carol is sure Scully sent the outlaws to trail her, telling them of what she overheard between Scully and Erv. The foreman is now seen as the outlaw's inside man as well as the one who turned Lathrop against Jim and Carol since they know too much.

Jim escorts Carol back to the edge of camp while Rocky again searches for the diamond meteorite. Later Erv and Bill get the drop on the old man and take him to their new hideout, but are surprised by Jim, who has been following. They tie up the pair and, searching the now-empty hideout, discover the buried strongbox. Rocky wants to return the money immediately, but Jim has an idea and decides to wait until nightfall.

Jim sneaks into Tom's tent, when he hears that Jim has recovered the payroll, Tom wants him to go immediately to Lathrop and clear himself, but Jim wants to uncover Scully's chief. Tom agrees to delay Lathrop, who is working late, out of his office with a story about the wagon that Rocky stole. Lathrop, himself now a suspect, has taken some important papers from his safe, but hides them in a ledger as he hears Tom's approach. When the two leave to investigate, Jim and Rocky sneak in and place the strongbox on Lathrop's desk. Spying the papers, Jim finds that they

concern Ulrich and takes them with him. Returning Tom and Lathrop discover the payroll intact. Tom suggests that it may have been recovered by Jim, but that he wants to remain uncover to investigate. Lathrop suspects Tom's story was a ruse just to get him out of the office. Atfer Tom leaves, Lathrop sees that his papers are missing and begins a frantic search for them.

Next morning Jim has found that the papers include the right-of-way agreement and a cancelled and endorsed bank draft made payable to Karl Ulrich for $20,000. Rocky remembers that Ulrich claimed he never got that money. Jim feels that the best one to verify the signatures is Ulrich himself. Jim sends Rocky to do a special job in town and rides to the hacienda where he is disarmed and taken to Ulrich by Campo and his men. Ulrich asks Jim why he risked his life by coming there.Jim reminds Ulrich of his vow never to permit the railroad through his land and shows him the papers. The Baron claims the signatures are not his. Jim thinks that the forger's identity should not be hard to prove. As they talk, a hidden band of Indians watches Campo and his men leave to search for other intruders, then attack the hacienda. Him, Ulraich and two hands fight back but are outnumbered. The Indians rush the hacienda and leap en masse upon Jim and the Baron, seeking to kill them.

Chapter 12: "Plunge of Peril"

White Eagle suddenly appears and halts the attack before the me are harmed. The Indians have finally revolted agains Ulrich because they now see his lies and false promises for what they are. Jim stops them from killing the Baron, promising that he will get a fair trial under whaite man's law. White Eagle, trusting Jim's word, agrees, then leaves with his braves. Jim forces Ulrich to accompany him to the construction camp so that he and Lathrop can settle the forgery matter face to face. On the way, however, Jim finds himself surrounded by Campo and his men, but is released after promising to return with Lathrop. Ulrich now wished the confrontation, but it is to be only on his terms.

Heading for camp, Jim meets Rocky, whose quest in town has netted a vital piece of evidence: a telegram guaranteed to have been written by the Baron himself. A quick comparison shows that the signatures on the agreement and draft are false. Jim wants to see Lathrop about this, but cannot enter camp openly. Then, hearing the whistle of the work train, he bids Rocky goodbye, rides ahead, and places a log on the track: then sneaks aboard when the train stops.

Lathrop has not told anyone of the payroll's recovery. They slip unseen into Lathrop's office. Jim hands over the bank draft and agreement, admitting he took them the night he returned the payroll. When asked why he told no one of the money's recovery, Lathrop replies that he wanted to avoid a second robbery attempt. He also admits that by returning the money, Jim has cleared himself. Jim shows him the now obvious forgeries. Feeling that someone with the railroad is behind them. Jim requests leads from Lathrop, who replies that he does not trust Scully. However ruthless the man may be, he does not have the brains to be a forger, Jim thinks. Lathrop sees Scully coming and, thinking he will be suspicious if he finds Jim there, outlines a quick plan. Lathrop steps outside and distracts Scully while Jim climbs into a big tool box on a nearby wagon and Tom drives it off. Meanwhile, Lathrop betrays Jim's hiding place to Scully, saying that Jim had come to get Lathrop to drop the charges, but that Scully's entrance had scared him off. He is to kill both men.

Shortly, Scully and several outlaws, all masked spot the wagon and give chase, guns blazing. When Tom whips up the team, the jouncing causes the toool box's hasp to fall wedging itself over the eye and trapping Jim. As he tries to force the led, the wagon tears around a sharp curve, throwing the box out and down the side of a steep gully. The box crashes all the way to the bottom.

Chapter 13: The Law Takes Over"

As the tool box bounces down the slope, it hits a rock which breaks the hasp and throws Jim out to lie stunned in the underbrush. The outlaws ride off, leaving one of their number behind to make sure Jim is dead. While he looks for the body, Tom, who has returned on foot, manages to locate the empty tood box and is joined by Rocky, who was attracted by the gunfire. Jim revives and hearing them talking, comes up and tells of his lucky escape. Since Jim has to send a telegram to Washington, they take the wagon and head for Sombrero.

Unfortunately, the searacher has seen them and quickly informs the slowly-riding gang. Finding themselves being fired upon once again, Jim, Tom, and Rocky leap from the wagon and take cover. Two of the gang are killed in the fight, but the odds are still too heavy. Suddenly help arrives in the form of one hard-riding man. A dead shot, he demoralizes the outlaws who run for their lives. The stranger, the territorial U.S. Marshal, introduces himself to Jim who, we now learn, is a deputy U.S. Marshal sent by Washington undercover to investigate the Baron. He tells the marshal how Charlie Dulling, sent to investigate the railroad problem, was kidnapped and murdered and how Jim, upon finding the body, decided to assume both cases himself. Jim knows who masterminded the killing and the telegram he intends to bring the proof. The marshal promises to stay in the area to help. Jim, Tom, and Rocky continue on to Sombrero.

Scully has reported his failure to kill Jim and Tom to Lathrop. The superintendent is furious since Scully's attack can be traced by inference back to both of them. Since Lathrop figures Jim has gone to Sombrero to do some checking, Scully is to find and finish him. Another failure and Scully need not bother to come back.

While they waint for the telegram reply, Bat spots them sitting in front of the hotel and reports this to Scully who plans to ambush to avoid a face-to-face fight. Shortly after, in town, Bat climbs to

COMING SOON — THE MAGAZINE TO GIVE YOU CHILLS — THING

a nearby roof while others hide across the street but are spotted by Tom and Jim. In the ensuing battle, two of the outlaws are shot. Jim climbs to the roof after Bat, not knowing a third heavy is directly behind about to bushwack him. Jim finds Bat gone, then turns abruptly as the third heavy is killed by the telegrapher's rifle. Jime falls from the roof, smashing through a wooden awning to the sidewalk!

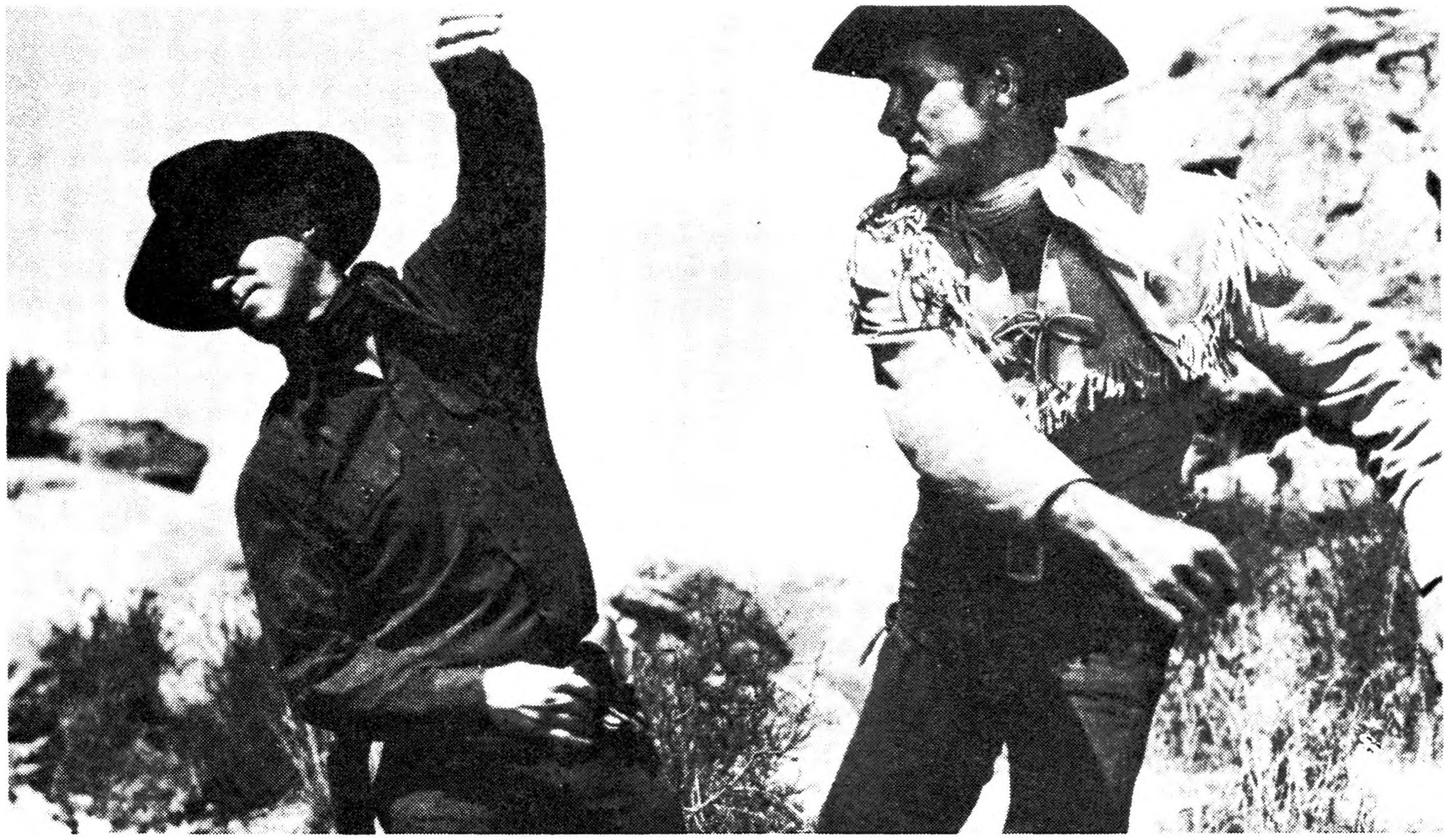
Chapter 14: "When Killers Meet"

Jim is only bruised by the fall. As Scully fired, Jim had lost his footing on the slippery roof. Scully and Bat, the sole survivors, have escaped. In the meantime, the reply to the telegram has come in. It is learned that the only man on the list Jim had sent out with a record was Lathrop. Years before, he had been charged with forgery but never came to trial. Jim decides to make a trip to obtain hard evidence against Lathrop while Tom is to return to camp and watch both him and Scully carefully.

Scully reports Jim's "death" to Lathrop in his office, telling of how he was forced to excape without making sure of it. Although Tom is still alive, he didn't see Bat and Scully during the attack. When Lathrop suggests that Scully disappear temporarily until the heat if off, Scully replies that this will make him too guilty while helping to remove suspicion from Lathrop. Scully, however, is just as deeply implicated. Although Lathrop did the actual forging of the right-of-way agreement and the bank draft, Ace and the outlaws murdered Dulling on Scully's orders. Lathrop had to send for an investigator to cover himself, but also lhad to eliminate Dulling before he found out that Lathrop himself was the mysterious leader behind the railroad sab otage. Scully feels that by running he will be the patsy. lathrop can then accuse him of bing the mastermind in order to help clear himself since Jim has learned from the Baron that the documents are forgeries. Scully knows that Jim has been trying to get Ulrich and Lathrop together for a shwodown. Threatening that if he has to run, he won't be alone, Scully storms from the office.

Soon after, Lathrop sneaks up to the Baron's patio, knocks out the guard, and covers Ulrich as he is lunching. When he demands to know what Ulrich had told Jim about Lathrop, the Baron replies that it was enough to prove him a forger and a murderer, then goes for his gun. Lathrop fires, then makes a clean get away after killing a servant. Jim, approaching the hacienda, hears the shots but is too late to see Lathrop flee. Ulrich, badly wounded, tells Jim who did it. Campo suddenly appears, ready to shoot Jim, but after being reassured by Ulrich helps Jim carry him into the house.

Back at camp, Tom and Carol discuss Lathrop's reasons for sabotaging his own construction. Tom feels that the answer lies in Lathrop's contract with the syndicate he represents, which is building the road using



government funds. Knowing Lathrop to be out of camp, they go to his office. Tom opens the safe, to which he has access, and finds the contract, which specifies a cost-plus basis. This means that the greater the construction costs, the more funds the sundicate can requistion. It also explains why Lathrop was so willing to build around the Baron's land rather thatn through it. As Tom is about to seize the contract and account books as vital evidence for Jim, Lathrop suddenly enters with drawn gun, accusing them of treachery and robbery. Tom accuses him in turn of fraud and Carol impulsively blurts out that he may have stopped them, but he can do nothing about Jim. Lathrop offers to drop the robbery charge if Tom will detail Jim's evidence against him. Knowing Lathrop must kill them in any case, Tom manages to jump him and knock him cold. The pair has to make a quick escape, so they climb aboard a nearby carless engine, get up steam, and start backing up.

Scully has seen the fight. At Lathrop's order, he leaps onto the engine just as it starts off and gains the cab. When Scully knocks Tom out, Carol faints. Scully ties down the steam valve and jumps off. Jim and Rocky, further ahead, recognize Tom and Carol as the engine races past. Riding ahead of the engine, Jim makes a daring leap from a low ledge and enters the cab just as the steam pressure reaches maximum. The boiler explodes, spraying the helpless trio with live steam!

Chapter 15: "The End of the Trail"

Jim ducks, shielding Carol. Tom is out of the steam's path. Jim stops the locomotive and revives them. Tom fills him in and noting that the damage is not too bad, starts to rig a temporary patch on the ruptured boiler intake pipe to get them going again. Cal spots the three and alerts the other outlaws who have seized a flatcar laden with dynamite. The fact that the track runs down hill toward the engine gives Erv an idea. Bill opens a track switch and the flatcar is shoved down the slope. Tom has just completed the repairs as Jim sees the flatcar racing toward them. By backing up at fullsteam, Jim manges to gently catch and stop the flatcar, then starts forward again intending to return to camp. His idea that this was no accident is confirmed when the outlaws, having heard no explosion, suddenly appear with guns blazing, but Tom's patch holds and the three outdistance the attackers. However, Bill knows they can reach camp first by riding through Adobe Gap.

As Tom and Jim decide to enlist the aid of the construction crew which is laying track just beyond camp in order to fight Lathrop and his gang, Bill is telling Lathrop that the trio is returning. Incensed at this latest failure, Lathrop, determined once and for all to be rid of them, has the gang set up an ambush right in camp but is frustrated when Jim alone jumps off and takes cover while the engine goes on to pick up the workmen. As Jim battles the gang, Carol and Tom manage to convince the work crew that Lathrop is the cause of their troubles. The crew grabs weapons and rides the flatcar, which somehow has become attached to the cowcatcher, back into camp. The crew battles from behind the dynamite crates, which remain miraculously unhit by the gang's bullets. The reinforcements soon turn the tide of bettle and Lathrop and Scully are forced to flee, followed shortly by Erv and Bill. As the surviving outlaws surrender, Tome and Jim intercept Erv and Bill and learn the direction Lathrop and Scully have taken. Turning the pari over to the crew, Tom and Jim give chase, but lost the trail.

In their haste, Scully and Lathrop have blundered onto the Baron's open range and into Campo, two men, and Ulrich, who is strong enough to seek Lathrop's life. In a vicious gunfight, Lathrop, Scully, and Campo are killed. The two hands run as Tom and Jim, are attacked

the gunfire, find a dying Ulrich who asks them to return the lands that he had stolen from White Eagle's tribe, then expires.

Later, the last to of the Baron's men are apprehended and Jim has sent a telegram to Washington which will result in indictments against the syndicate. At camp, Jim, Tom and Carol are joined by a morose Rocky. After month s of searching, he has finally found the fabulous diamond meteroite-in a hole sixty feeat wide with an unbreakable surface and weighing tons. How is he supposed to get it out? The others don't know, but they certainly enjoy a good laugh at the situation.

SERIAL MAILBAG

NORM'S NOSTALGIA
1726 MAUX, HOUSTON, TEXAS 77043

Friend Jeff,

A belated but most sincere THANK YOU for the ad in SERIAL WORLD #19! I was quite surprised and excited to see the size of our advertisement, and I really appreciate the helping hand you have given the club. Thanks very much!

As a result of this ad plus ads in two other fanzines, I've received 31 inquiries and Price List requests to date. Nine of these have joined our club, including our first member from Canada.

I want to let you know that I'm most grateful for your help. We started the club with four charter members and things went along slowly until the first ad appeared in SERIAL WORLD. Now we have 32 members from London, Ontario, to Puerto Rico, and from Stuttgart, Germany, to Pearl City, Hawaii. Prospects are good for more, as I still am receiving answers to our ads. I'm indebted to you for this.

Congratulations on your special 32 page issue No. 19. I've enjoyed reading every page! May SERIAL WORLD continue to grow in size and circulation! You deserve it!

Sincerely, Norm

*** *** ***

Dear Editor:

Hi - enjoyed your article on Phantom Empire very much. Robots were also used in "Flash Gordon Conquers The Universe" as well as the Capt. Video episodes...Keep 'em coming.

Paul Scannapieco
New York, N.Y.

*** *** ***

Dear Editor

Do you have any information on the serials Young Eagles (First Division, 1934 or 35) and Last Frontier (RKO 1932)? I would be glad to make any trade for information on those two serials.....Thanks again for the plugs.

Bob Robinson for ACCOLADES

Editor: Can anyone help Bob Out?

*** *** ***

Dear Jeff:

Just got issue 20 and I must say that SW is enlarging and improving all the time. I was gratified to see Jim Stringham's offering of "The Indians Are Coming" as I happen to have chapters four and twelve of this rare serial. I could never obtain the rest of the film, more's the pity.

Your mention of Clayton Moore on page 22 reminded me that I have Jack Wrather's address. It's 270 North Canon, Beverly Hills, California 90210. Perhaps other SW readres would like to express their opinions concerning the Wrather Corporation's cavalier treatment of Mr. Moore. I had the honor of seeing Clayton Moore in person at the world premiere of his first color feature as the Ranger back in January 1956. He is only of medium height, but somehow in that familiar blue outfit he appeared about ten feet tall. True, Wrather owns the character legally, but I wonder how he has the temerity to attack a living legend.

Thanks so much for the beautiful presentation of "Phantom Empire". I was really proud to show that to my friends. I must make a small comment about page 7, however. The photo caption should read "Gene; Dorthy Christie; Stanley Blystone; Wheeler Oakman." Warner Richmond (not Raymond) is not in the scene and Guy Bates Post, I'm afraid, is not in the serial. No real problem, though.

And now it's my turn to wear the hair shirt. I know you wanted "Lost City" for issue 20 and I am truly sorry that I missed the deadline. Actually, I have about nine chapters and half the color written by this time. Recently I was laying out the story from the sound track I have recorded on tape (my print is 16mm and I have to borrow a projector to see it) when my recorder broke down. It took some weeks to get it going again. Anyway, it'll certainly be ready for issue 22. By the way, I hope none of the staff writers is working up "Burn-'Em-Up Barnes." I'm writing a synopsis on this one as I watch it (one video tape). Doing it this way will enable me to complete the synopses faster and build up a backlong you can draw on in the future. I love writing but sometimes find myself spread a bit thin. Anyway, I'm glad you had "Iron Horse" to fill in. I'm looking forward to "Chandu" as I will order a tape of the serial at the end of this week.

Finally, I expect you've heard nothing from Syndicate or Lamberti. I see they no longer advertise, at least in anything I read. And here's the latest irony: I recently ordered a "Superman" reel from Red Fox which appears to contain the same trailer footage I ordered from Syndicate! Wish I'd know about this last year!.....Should have "City" ready soon. I promise it's worth the wait!

Yours, Ron

*** *** ***

Dear Jeff:

Enclosed is a letter from Columbia from their local office in Chicago. Maybe if in "Serial World" you encourage all serial fans to write letters concerning putting their serials on VHF and Betamax to their New York office they might consider putting some on video casettes.

I and two of my friends wrote letters to New York, but that will only get results if it is done by masses.

I'm planning to order some westerns from Ted Reinhart and two fifteen chapter serials he is offering. One is "White Eagle" starring Buck Jones and the only Columbia serial I know of on video casette. The other is "Riders of Death Valley" featuring Dick Foran.

Plan to order "Ace Drummond" from Video Discount in Burbank also....Do you know of any places that have good prints or video casettes of other Columbia or Universal serials? Most of Republic's are owned by Nostalgia Merchant. I wish I could get good prints of "Whispering Shadow," "Mystery Squadron," "Mystery Mountain" etc.

I really enjoy SERIAL WORLD.

Richard Eisenhardt
Chicago, Illinois

Editor: Letter from Columbia Pictures Videocasette Services, 711 Fifth Avenue, New York, N.Y. 10022, is reprinted below:

Thank you for your letter of inquiry regarding our movies and serials on videocasette. At this time Columbia Pictures has realeased 20 of their titles for home consumer use. A list is enclosed. The retail price is $59.95, and they are available in both VHS and Beta II formats.

At the present time we do not have any of our serials on video tape, but there is definately that possibility sometime in the future. I will include your name on our mailing list and you will receive information on movie titles as soon as it is available.....If you have any questions or you wish to purchase a movie, please do not hesitate to call.

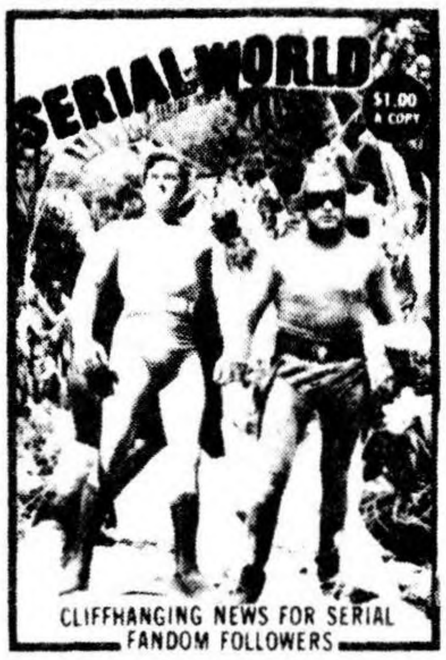
Pamela S. Vernace
Marketing Assistant

BACK ISSUES OF SERIAL WORLD
FOR SALE BY MAIL

ISSUE #2
LIMITED SUPPLY

Phantom Stills, Villian of the Year, Anthony Warde interview, Serial Mailbag, Serial Profiles, Serials and the B Westerns, Reel Books Serial Marquee. They're going to conquer the world.

ISSUE #3
LIMITED SUPPLY



Harry Lauter interview, Serial and B Western stars part 2, How the Serials rate, interview with John Hart, Superman in the serials, Kids Matinee.

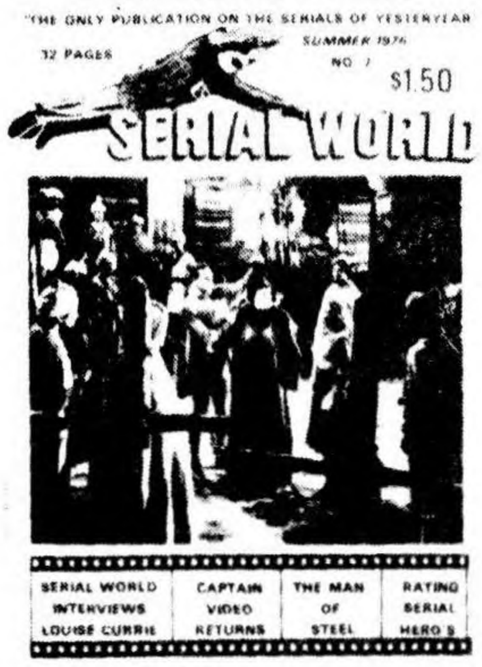
ISSUE #4

Red Barry, interview with Jack Mulhall, Superman Ch. 1, Serial Showcase, Great serial villains and ads.

ISSUE #5

Tim Tyler issue, interview with Frankie Thomas, How Serials Rate part 2, Superman Ch. 2, Behind the Cliffhanging scenes.

ISSUE #7
LIMITED SUPPLY



32 PAGE ISSUE. Scenes from the serials, How the Serials Rate Part 3, Superman con't, Serial Mailbag, Reel Books, Interview with Louise Currie, Bunglers of the Stratosphere, Serial Marquee, Serials Kings & Queens, Ads.

ISSUE #8
LIMITED SUPPLY

32 PAGE ISSUE. Serial Showcase & Mailbag, Ace Drummond, 1st Western Coast Western Film Con, Terry Frost interview, Death Takes Crash Corrigan, Superman con't, Nostalgia Ads.

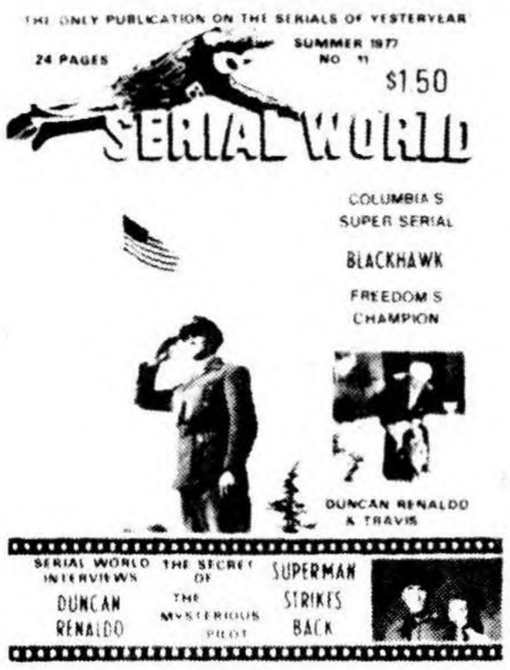
ISSUE #9
LIMITED SUPPLY

32 PAGE ISSUE. Interview with Marshall Reed, Serial Marquee, Great Adventures of Wild Bill Hickok, Pin-up, Jungle Menace, Ads.

ISSUE #10
LIMITED SUPPLY

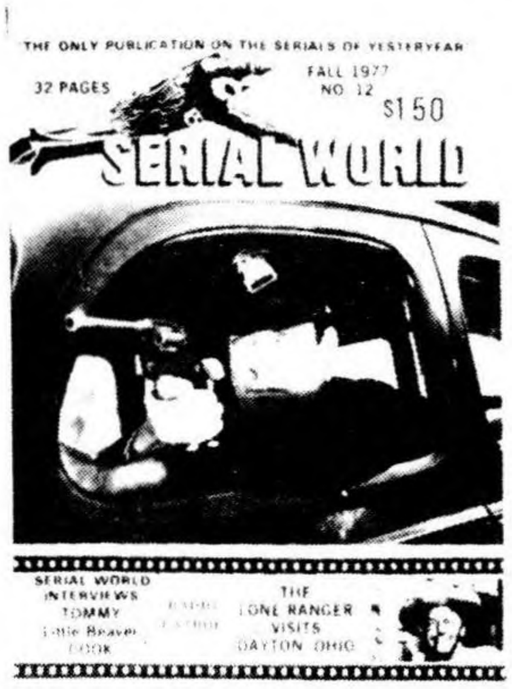
32 PAGE ISSUE. Interview with Tris Coffin, Last Chapter, Ralph Byrd Remembered, Deadwood Dick, Pin-up, Jungle Menace Part 2, Serial Marquee, Ads.

ISSUE #11



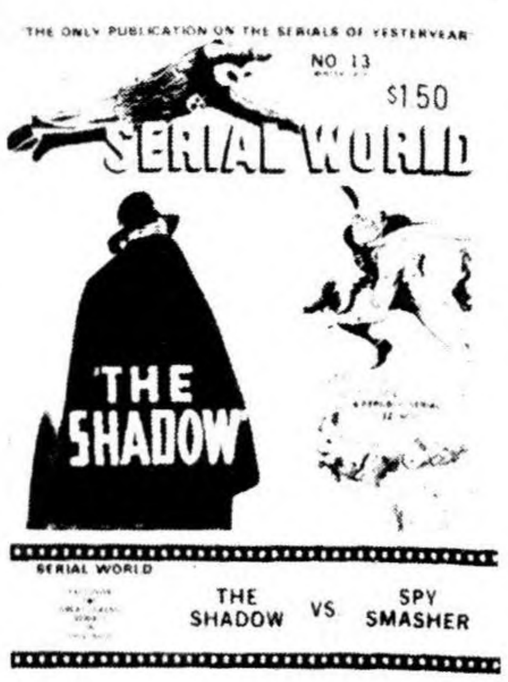
24 PAGE ISSUE. Blackhawk, Superman Strikes Back, Interview with Duncan Renaldo, Mysterious Pilot, Serialtoon.

ISSUE #12



32 PAGE ISSUE. Radio Patrol, Lone Ranger Visits Dayton, Mysterious Pilot con't, Interview with Tommy Cook, Mailbag, Ads.

ISSUE #13

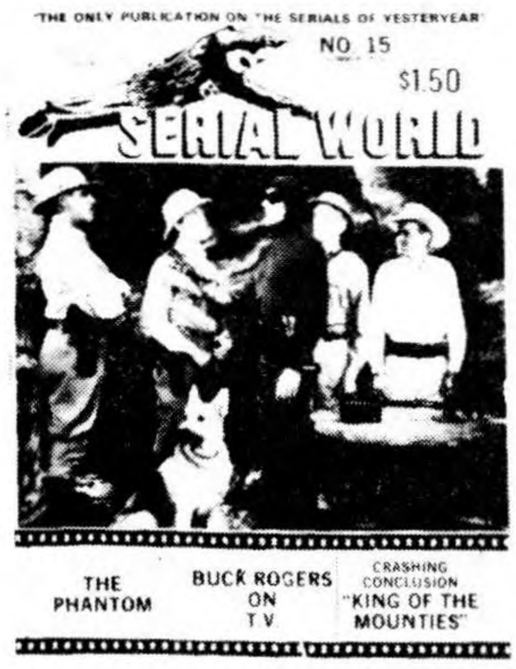


The Shadow Serial, Did You Know That, Spy Smasher, Serial Showcase, Serial Mailbag, Ads.

ISSUE #14

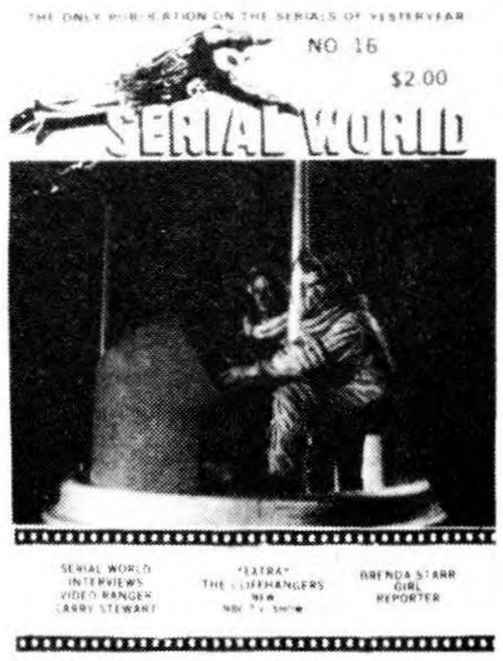
Flash Gordon Conquers Minneapolis, Spy Smasher, King of the Mounties, Did You Know That, Serial Mailbag.

ISSUE #15



The Phantom, Buck Rogers. King of the Mounties con't, Serial Mailbag & Serial Marquee.

ISSUE #16



"The Cliffhangers" New NBC T.V. Show, Brenda Starr - Girl Reporter, Interview with Video Ranger Larry Stewart, and much more.

NEXT ISSUE

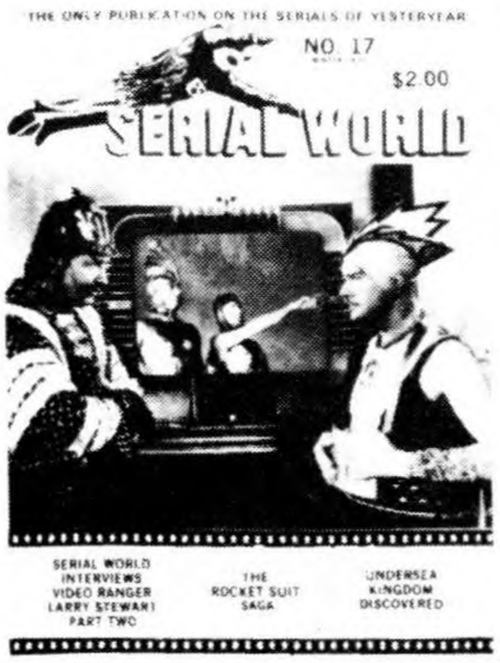
DRACULA

IN THE SERIAL FROM THE

CLIFFHANGERS TV SHOW

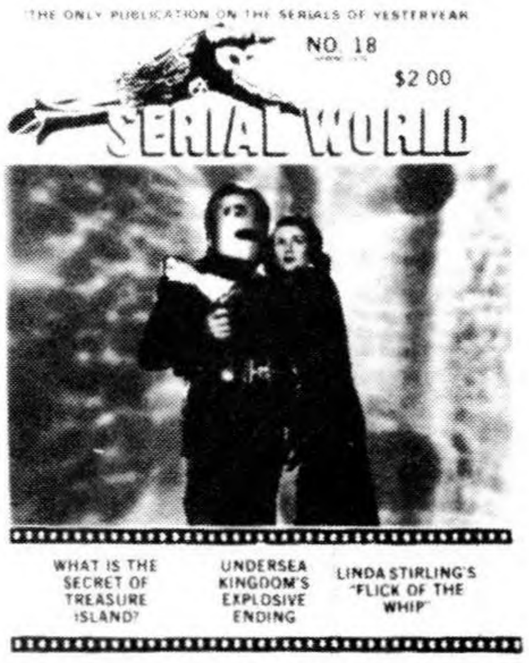
KING OF THE FOREST RANGERS

ISSUE #17



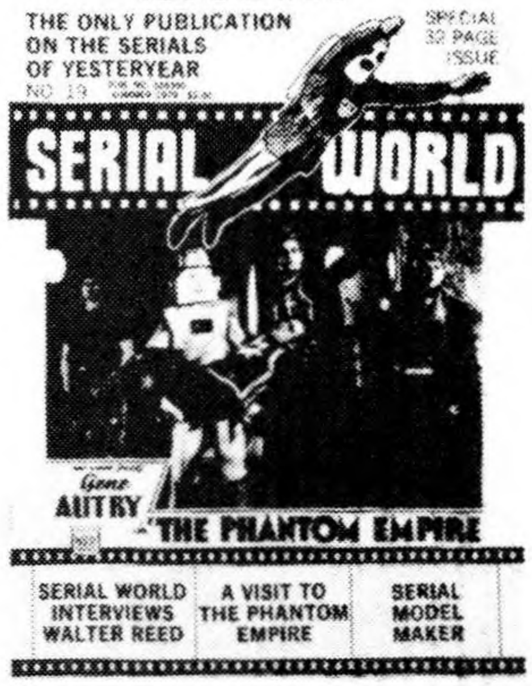
Tribute to I. Stanford Jolley, Rocketman Sage, Interview with Larry Stewart Part 2, Undersea Kingdom, Serial Showcase, Serial Mailbag, Video Serials, etc. 24 page issue.

ISSUE #18



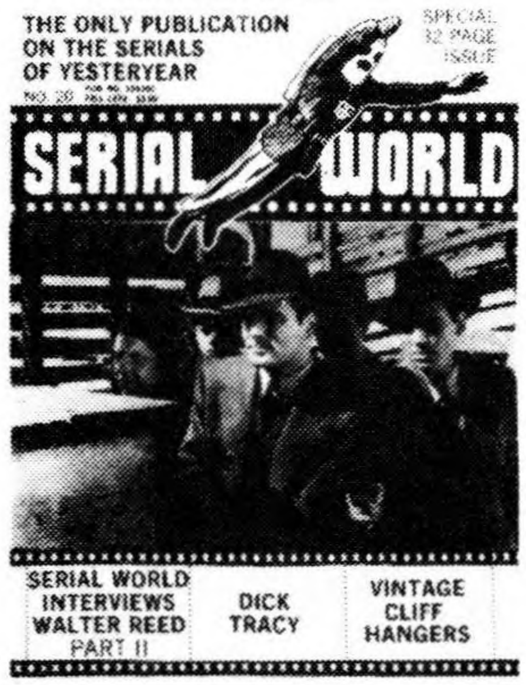
Video Serials, Serial Showcase, Secret of Treasure Island Part 1, Did You Know That?, Zorro's Black Whip, Western Film Club, Serial Quiz, Undersea Kingdom Filmbook, Ads and more.

ISSUE #19



The Phantom Empire, Serial Model Maker, Interview with Walter Reed, Serial Mailbag, Western Film Fair, Today Show segment on Cliffhangers, conclusion of Treasure Island and more!

ISSUE #20



Dick Tracy serial, Interview with Walter Reed part 2, Vintage Cliffhangers, Last chapter for serial stars, Serial Showcase, actual Serial reviews, Serial Pin-Up, Roar of the Iron Horse, Lone Ranger or Clayton Moore, ads and much more!

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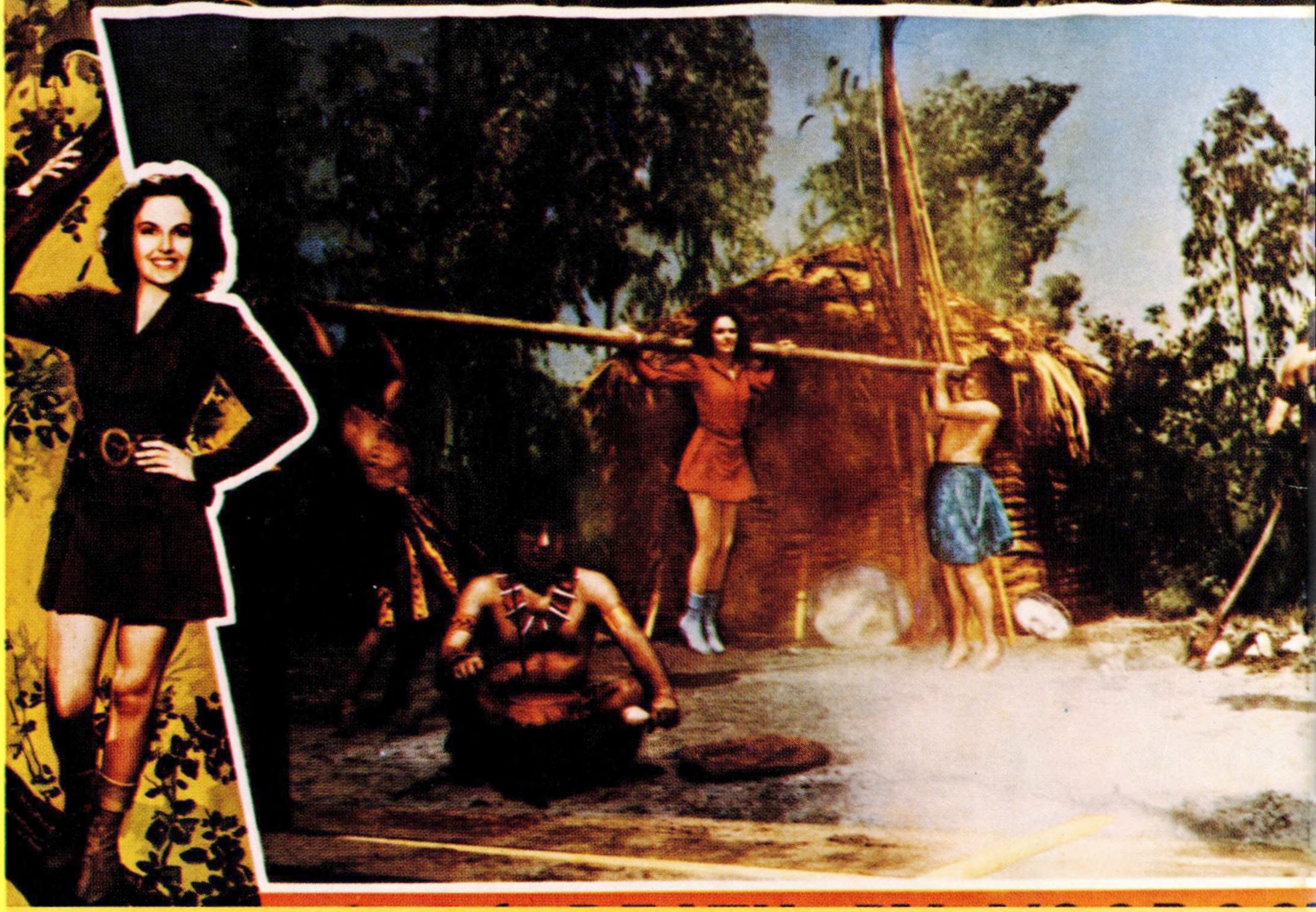

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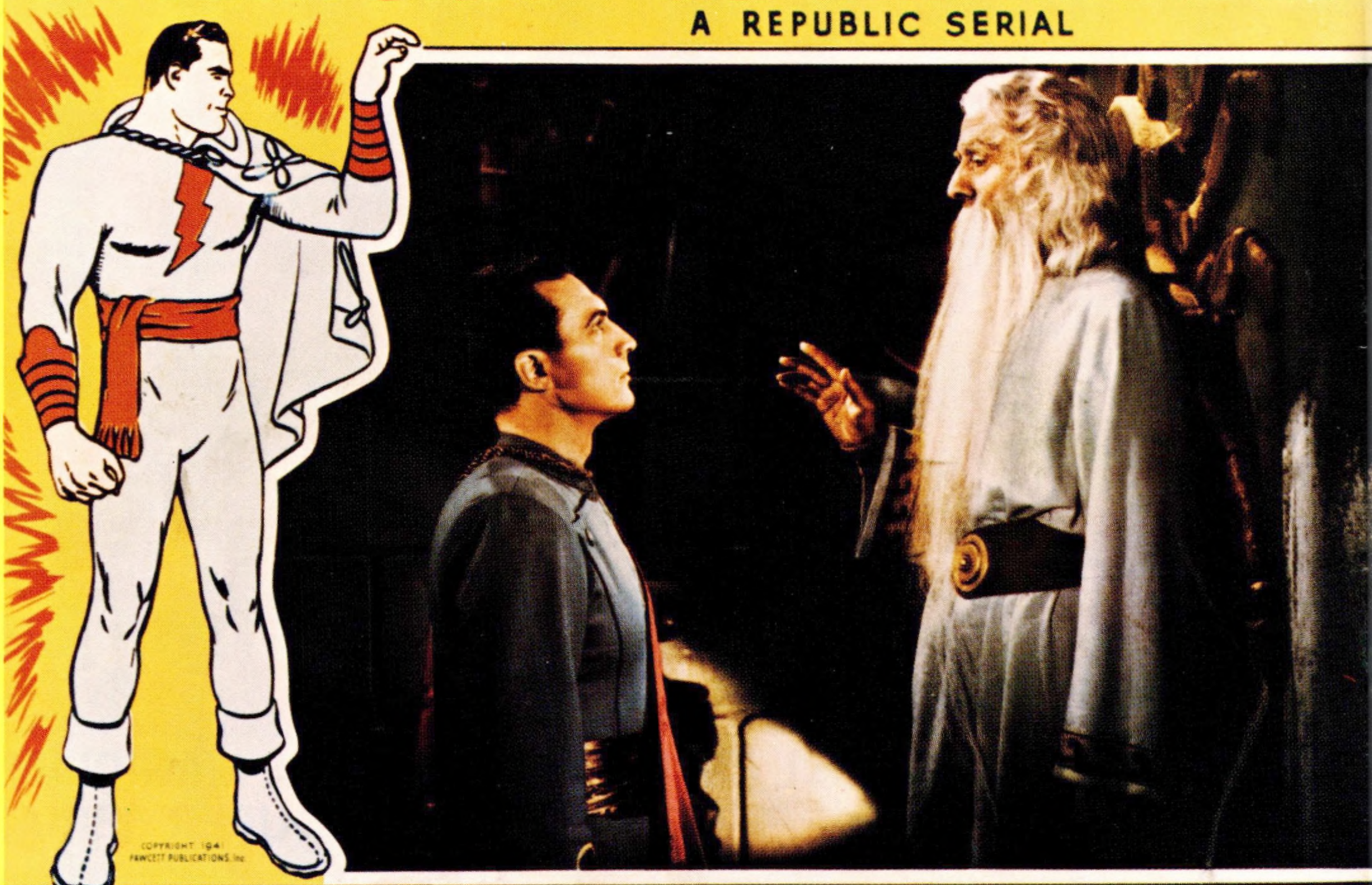

Chapter 1 CURSE OF THE SCORPION